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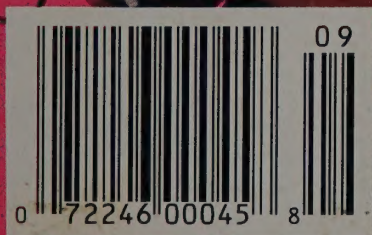
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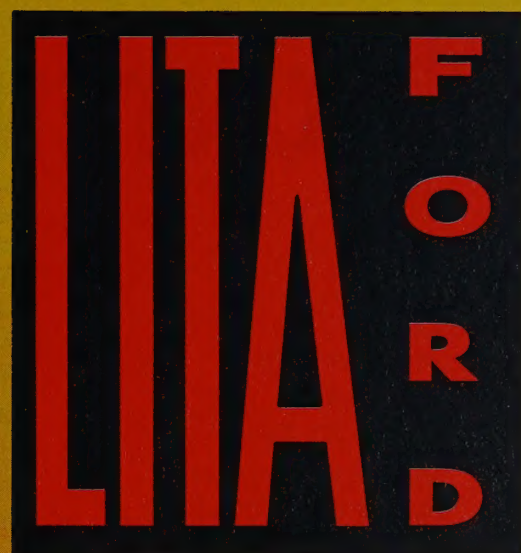


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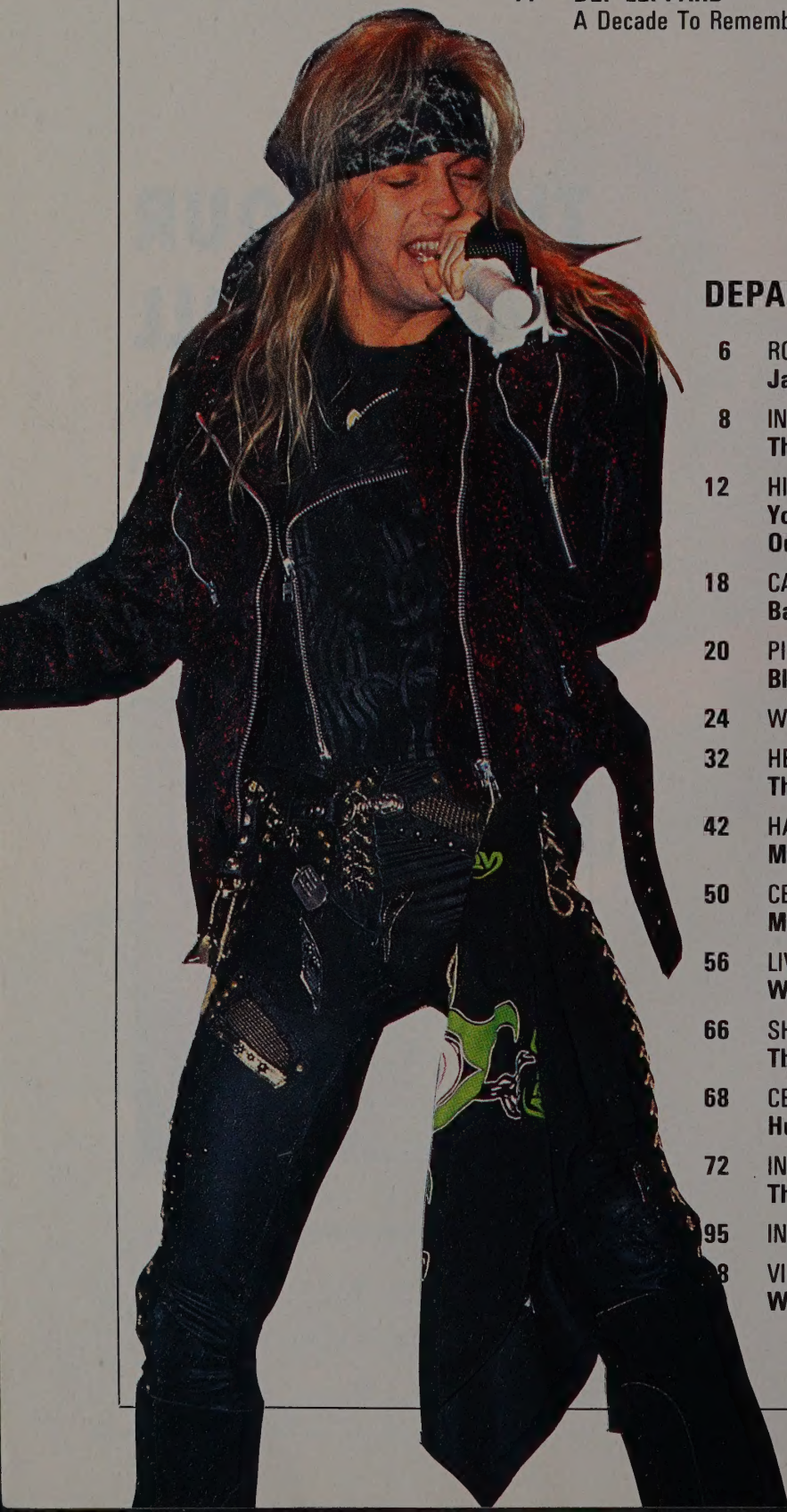
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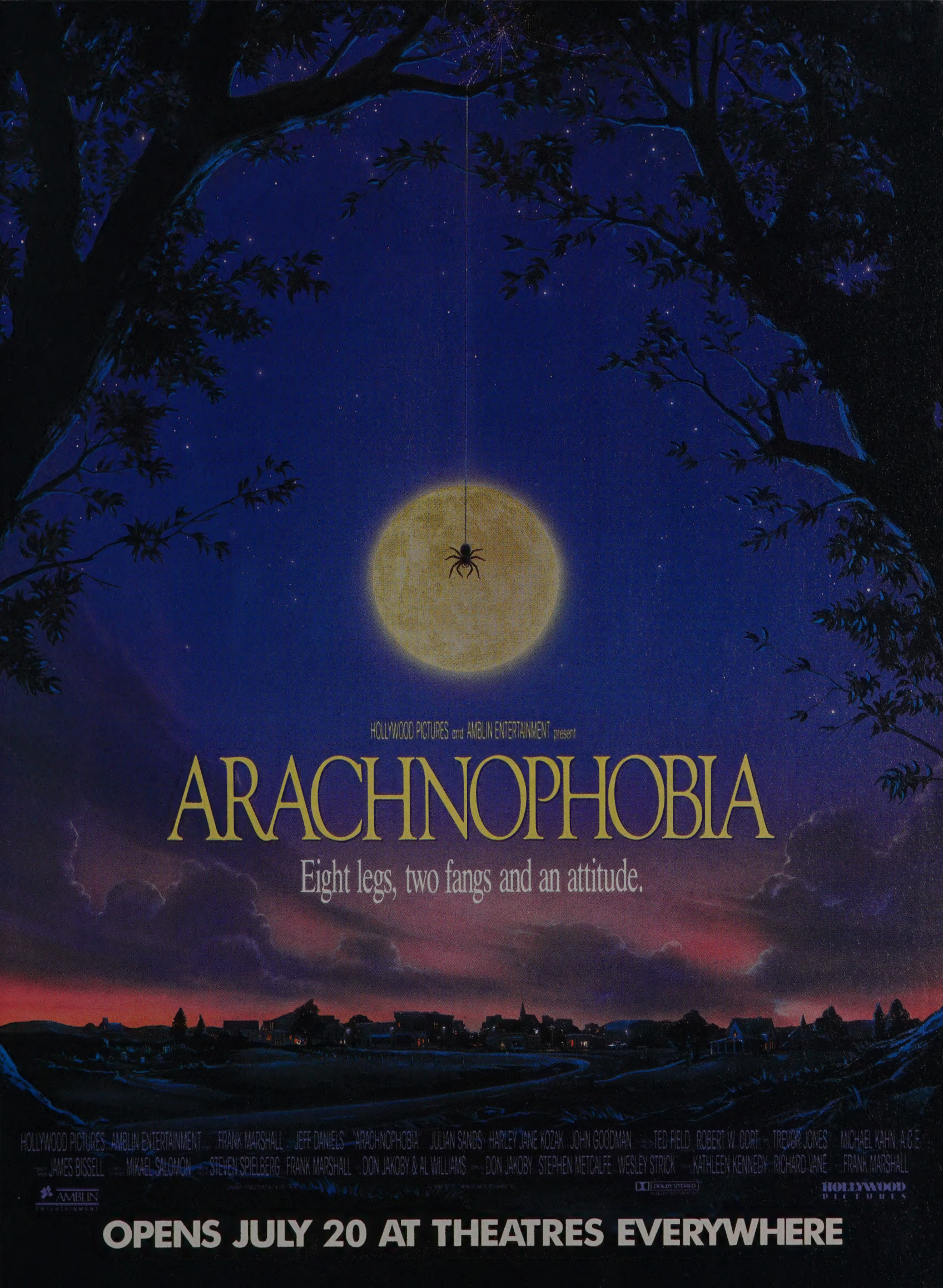
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OPENS JULY 20 AT THEATRES EVERYWHERE

ROOTS

BY WINSTON CUMMINGS

JASON BONHAM

Each issue we sojourn back in time with a rock and roll celebrity to learn about his formative years. This month's time traveler is a guy who experienced some of metal's most memorable moments first-hand when he was still a child, drummer Jason Bonham.

The roots of Jason Bonham are in many ways the roots of heavy metal. After all, how many people can say that they grew up as part of the most famous band in metal history? It's certainly no secret to anyone reading these pages that Jason is the son of the late, great Led Zeppelin drummer John "Bonzo" Bonham, the man who helped revolutionize rock drumming during Zeppelin's decade-long reign of the rock realm in the '70s. From the age of four, Jason can recall spending time with his father at Zeppelin rehearsals, backstage at concerts and traveling between shows. To say the least, it was a once-in-a-lifetime opportunity for a youngster to learn the intimate tricks of the trade.

"When I was very young I guess I didn't understand what all the fuss was about," Jason said. "I was just spending time with my dad and my 'uncles' — Jimmy Page, Robert Plant and John Paul Jones. I knew that they played music, but the magic that was Zeppelin didn't hit me until I was a few years older. But I was always interested in music, and in the drums. But considering the background I came from, what choice could I possibly have had?"

Legend has it that at the tender age of nine, Jason actually got to sit in with Led Zeppelin during a soundcheck. The story goes that his dad felt that he had never really had the chance to fully experience Zeppelin from his seat at the back of the stage. So two hours before showtime, while the band was doing the customary checks of their sound and gear, John had Jason sit in on drums while he casually meandered out in front of the stage. When the group kicked into *Black Dog*, it was young Jason pounding the skins, providing his father with the dual thrill of seeing his son literally follow in his footsteps, while allowing him to feel the power of Zeppelin from a totally new perspective.

"That story is true," Jason said. "I don't think anyone in the band even realized that dad wasn't back there until they looked out onto the arena floor and saw him standing there with a



Jason Bonham: "Considering my background, I had no choice but to play music."

huge grin on his face. I remember Robert turning around in surprise to see who was playing drums, and when he saw it was me, he just let out a huge laugh. But the band kept right on playing. That was one of the most memorable moments of my life."

Of course, since his first taste of stage excitement with Zeppelin, his path has crossed those of his father's former bandmates countless times. He was the drummer for Jimmy Page's 1988 solo tour, and when the reformed Zeppelin played at the Atlantic Records 40th Anniversary Show that year, it was Jason who so capably sat in his father's old drum stool. Today, with Zeppelin reunion rumors running fast and furious through the rock world, Jason is constantly being bombarded with questions about the most famous metal band of all time. On the other hand, the success his own band, Bonham, has enjoyed with their debut LP, *The Disregard Of Timekeeping*, has made all this Zeppelin reunion talk a little frustrating for Jason.

"I realize that I'll probably always be asked about Led Zeppelin," he said. "And it really doesn't bother me at all — I rather enjoy it. But with my band doing so well I admit that I'd rather talk about that than Zeppelin. If there is

to be a reunion I imagine I'll consider that if I'm asked to participate. It would be a great honor to be involved with those musicians in any capacity, and I would welcome the chance to do that at any time in any place. But my first allegiance at the moment is to my band, and that's the way it will stay."

Still, with the band Bonham now off the road after a highly successful world tour, and the group's recording plans not calling for a new album until early 1991, it doesn't seem unreasonable for there to be hope that Jason could squeeze in a few extra months if the call came for a new Zeppelin album and tour. While the young drummer was a little reluctant to discuss details, he admitted he wouldn't be shocked if the call to arms did in fact come soon.

"There has been some talk," he admitted. "But that's nothing new. There has been talk about getting Zeppelin back together for some sort of project for a number of years. It hasn't happened yet, and I don't honestly know if it ever will. I feel it's been closer to happening in the past, but with the personalities involved you just never know. It could all come together very quickly if the right phone calls were made. All I know is that if it does come together I'd like to be there. After all, those are my roots." □

Jason Bonham



**MORE OF THE WORLD'S GREAT DRUMMERS
PLAY ZILDJIAN'S THAN ALL OTHER CYMBALS COMBINED.**

William Calhoun



INFORMATION CENTER

Warrant have completed work on their second LP. One of the album's centerpieces is the band's cover of the old Blackfoot hit *Train Train*. Why would these L.A. pop rockers choose to cover a decade old song by one of Southern rock's attractions? "It's a great song," said vocalist **Jani Lane**. "It's a classic song that sounds great on

the radio. It's nice to have a cover tune on an album, maybe some kids will pick up on some music they may have missed the first time around."

Don't be surprised if **Def Leppard's** new LP doesn't appear until 1991. As has been true

throughout their career, the Leps have decided to take the recording process slow and easy this time. While many had expected the album to be ready no later than by fall (including some at the band's record label), the band's continual quest for perfection has forced them to delay the disc's release by at least six months.

By now it's certainly no secret that **Britny Fox** came to an explosive end last March when vocalist/guitarist **Dizzy Dean Davidson** walked out on the rest of the group. But now it seems that rock fans may be getting two bands for the price of one. Not only are the Fox planning on adding a new front man and continue but ol' Dizzy is planning on starting a band of his own. It'll be interesting to see how rock fans react when new product from each of these new acts hits the record stores simultaneously next year.

The **Scorpions** were more than a bit peaved last spring when they were left literally holding the bag when their producer, **Bruce Fairbairn**, decided to walk out on the group only days before recording of the *Teutonic Terrors* LP was to begin. It seems that the Scorps had spent over \$25,000 flying their gear, as well as themselves, to Fairbairn's studio in Vancouver. Upon arriving they were informed that Fairbairn decided to pass on the project preferring to produce **AC/DC's** new album instead. The Scorps were naturally angered by the incident but promised to channel their aggressions on what vocalist **Klaus Meine** said would be the best album of their lives.

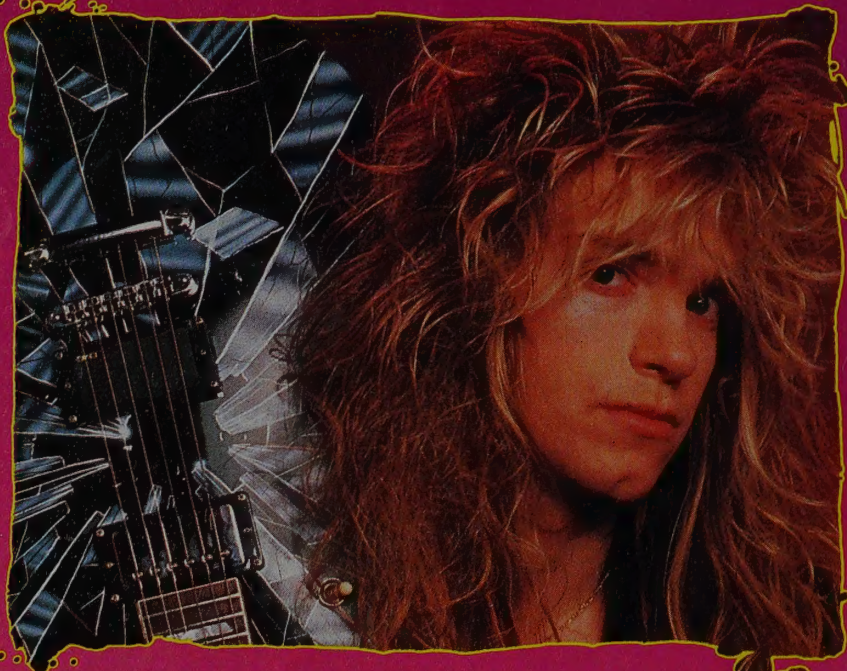
TIDBITS AND ASIDES

Is **Richie Sambora's** solo LP causing strife within the **Bon Jovi** musical family?... Have **Guns N' Roses** finally settled their personal differences?... Is **AC/DC** planning their longest tour ever later this year? □

Congratulations to **Dan King** of **Danielson, CT!** He's the winner of the Tama Drum Kit of **Tesla's** **Troy Luccketta**. Dan was chosen from *thousands* of entrants who entered the contest. Keep a sharp eye out for some incredible **Hit Parader** contests that will be coming your way in the months ahead!

Hit Parader apologizes to **Annamaria Di Santo**. Her cover photo of **Lita Ford** on the August **Hit Parader** was erroneously credited.

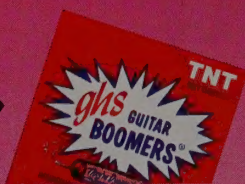
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OUT OF THE SHADOWS

FORMER IRON MAIDEN GUITARIST ADRIAN SMITH LEADS NEW GROUP INTO ACTION.

BY HANK PETERS

The rumors began filtering through the rock world late last year. Word had it that guitarist Adrian Smith had tired of his role within the platinum superstar band Iron Maiden and was thinking of branching off on his own. Already Smith had completed an album entitled **Silver And Gold** with his off-shot project called A.S.a.P. (Adrian Smith and Project), and had received rave reviews from countless European media sources. Yet, for all the rumors, it seemed hard to believe that Smith would end his nine-year association with the Maiden Metal Machine and strike out on his own. Then in February official word came down — Smith was out of Maiden and A.S.a.P. was his new musical home.

"After spending nine years with the band it's a bit of a wrench to leave Maiden," Smith said. "We're all still great mates and will obviously remain so in the future. I don't want to have any of those nasty rumors starting about there being any problems between us — there never have been and there never will be. It was just a situation that when I went back into the studio with Maiden in January, we all realized that I wasn't particularly comfortable with the music the band was making. It was great music, but it's not the kind of music I was making with A.S.a.P. That's when I decided to leave Maiden and commit myself 100% to this band from now on."

Smith's decision to leave Maiden was certainly not made in haste. It's no secret that following the luke-warm reception afforded the band's 1988 world tour, the Maiden men decided to take off an entire year from recording and touring in the hopes of re-energizing their rock and roll batteries. It was during this break that Smith first hooked up with guitarists Dave Colwell and Andy Barnett, bassist Robin Clayton, keyboardist Richard Young and drummer Zak Starkey (son of Beatle Ringo Starr.) The sextet began working under the A.S.a.P. banner soon after, as they headed into a European studio to begin work on **Silver And Gold** — a project that in his wildest dreams Smith never envisioned leading to his departure



A.S.a.P. (l. to r.): Dave Colwell, Robin Clayton, Adrian Smith, Richard Young, Zak Starkey, Andy Barnett.

from Maiden.

"I had been thinking about an album of this kind for a long time," Smith admitted. "But it was still very much a side project. I would never have begun the album or assembled such a talented team of musicians unless I believed that the music we would make would be of excellent quality. I wasn't approaching the album from the 'let's write a few songs and see what happens' point of view. I assumed **Silver And Gold** might be the only chance I had to exhibit that side of my musical personality before I returned full-time to Maiden, so I wanted it to be a record I was very proud of."

Almost immediately upon its European release last January, Smith realized that his side-project was making some significant ripples in the rock world. Critics in England called **Silver And Gold** "the album of the year" and cited the delicate balance of melody and power that marked such songs as *The Lion*, *Down The Wire* and *After The Storm*. The strong response the album received put a great deal of pressure on Smith's shoulders, and when his return to Maiden left him feeling unsatisfied, a quick call to A.S.a.P.'s members turned Smith from a band member to a band leader.

"It's very different singing lead vocals as well as handling guitar chores," he said. "But

we have two other extremely competent guitarists in this group, so I can concentrate on the singing side of things just a bit more. But I know I would feel absolutely naked going on stage without a guitar in my hands, so I can guarantee everyone that when they come see us — and I hope it's soon — I won't be hard to recognize, even if I am standing near the microphone."

The members of A.S.a.P. aren't wasting any time waiting for reviews of **Silver And Gold** to come rolling in. Already Smith has started writing new material with the band for their second LP — due out later this year. Experience has told Smith that it might be foolish to try and tour — especially in America — with only one album's worth of material under their belts, so A.S.a.P. will try to record their second album before they hit the tour trail in late summer.

"This is my new band," Smith said. "I want to have albums released at regular intervals and I want us to get on the road. This is a great live band, and we won't be fully appreciated until we're seen in that light. But I want to feel that we have enough material to play when we go out there. It's an exciting time for me, and I hope that Maiden fans aren't disappointed in my decision. They're still a great band, and now the fans have another group that they can listen to. It's kind of two for the price of one." □

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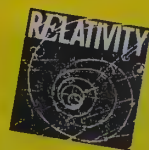
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HIGH STYLIN'

BY JODI SUMMERS

This month, we ask rock legends the inviting query, "When you check into a hotel what name do you use?"

Dick Hurtz.

Herman Rarebell
The Scorpions

Dick Widears, it's kind of like if you said Dick With Ears with a Brooklyn accent.

George Lynch
Lynch Mob

I've had many, one of my favorites is Dr. Van Helthing, he's the one who killed Dracula.

Gene Simmons
Kiss

Usually our drummer's. We usually make sure the hotel has HBO, or at least cable.

Chris Doherty
Gang Green

I was Michael Meyers for a while, he was the guy who directed **Halloween**.

Jason Newsted
Metallica



Joe King

Sammy Hagar
Van Halen

Bill Fold.

Edward Van Halen
Van Halen

Everybody else in the band was getting all obscene and crazy, so I picked the name, the Reverend Jim Good. My girlfriend was upset enough when she found out we've got this itinerary of like four years. I didn't want to say anything that would implant her with these ideas of wild sex parties going on as they had in the past. Then my girlfriend called up and said, "Well, what's your name?" I said the Reverend Jim Good, and she said, "Oh, is that it?" I told her I had another one, Johnny Pole, and she said, "That's much better. Now we're talking rock and roll."

James Lomenzo
White Lion

I use my real name because most people wouldn't expect you to do that anyway. Maybe that will change in the future. As of now it's okay.

Ken Mary
House Of Lords



Photos by Neil Zlozower

Last year I used Ben Dover, I've used Dick Rambone, he was the guy with the 15.5 inch dick, it makes me laugh. What else have I used that's been good? I've used R.U. Hung. I like funny names that make people laugh when they call you up.

Bret Michaels
Poison

I've used Dr. Will Bellow or Justin Case.

Bobby Blotzer
Ratt

There have been so many, I can't remember any, it's too early in the morning.

David Lee Roth

Barry Disorganized.

Slash
Guns N' Roses

We usually put it under our tour manager's name. But we've got a few choice ones for when we start doing it, like Ben Dover, or Teddy Pendergrass — that way I get a lot of black women calling me up.

Stevie Blaze
Lillian Axe

Adolf Oliver Nipple.

Steven Adler
Guns N' Roses

I'm not telling, because someone printed my favorite one last year. I'm hoping people forget because I'd like to use it again. We come up with really clever ones.

Tom Keifer
Cinderella

I used to use names of friends, non-music people. My friends back home are car dealers, plumbers, real regular people. One name I used was C. Flat because there is no C flat. B. Shaw for George Bernard Shaw. I've used J. Skye because my son's name is Jessie Skye. I've used some real typical Italian names, and ones like J. Nardon Dandree, names without any meaning.

Joey Kramer
Aerosmith

We all had fish names for a while, I was John Pratt. When I'm in a room with Phil, it was Ben Dover and Phil Meeass. We had boxer names for a while too.

Steve Clark
Def Leppard

Sam T. Rosa, because I live in this town called Santa Rosa. Justin Case, that was a good one. And names that really don't mean anything to you guys. Just stupid names. You really want

to know. Barney Rubble, Fred Mertz, Rufus T. Firefly, Otis B. Driftwood.

Jack Blades
Damn Yankees

All sorts of names. I've used names from Sylvester Stallone to you name it.

Glenn Tipton
Judas Priest

Svend Blackmore.

Lars Ulrich
Metallica

I've been the infamous Kubla Kahn, Napoleon Solo. Dick Grayson was my favorite, that's Robin in Batman and Robin. I took his alias and just turned it around.

Robbin Crosby
Ratt

A. Bigweenie

Brian Wheat
Tesla

James Cagney.

Jon Bon Jovi
Bon Jovi

Evil Kneival, Buck Naked, Eddie Munster, a few different ones.

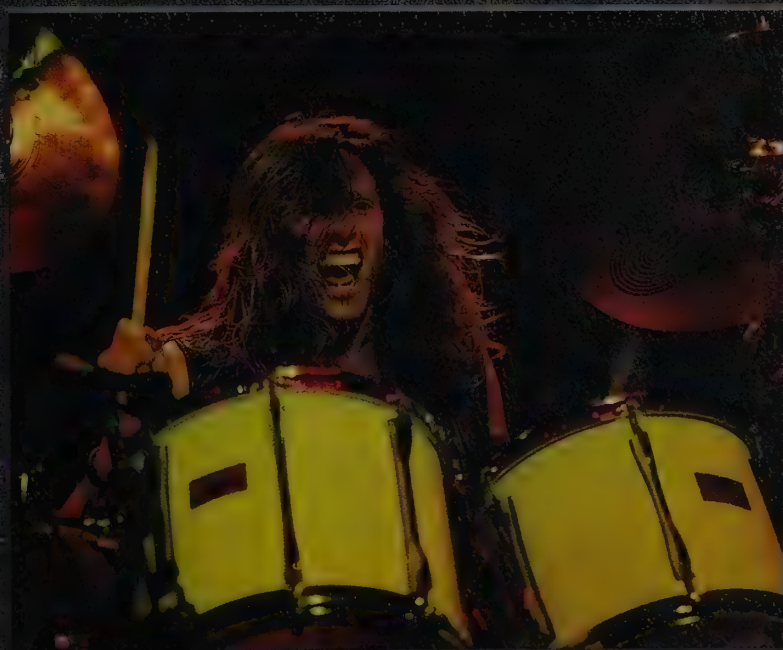
Kelly Nickels
L.A. Guns

Rob Affuso and Pearl

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AEROSMITH

BAND ON THE RUN

WITH A LOOK BACK AT THE ROAD TO THE CROWDS FROM COAST TO COAST.

BY BILL SCHEFFIELD

It still brings a smile to Steven Tyler's face to recall the wild ways that used to characterize Aerosmith's road excursions. But then, almost as soon as that wistful grin creases his handsome visage, a frown follows as Tyler thinks of the pain and agony that accompanied those drug-and-drink filled days. It's almost as if Tyler is now laughing in the face of death — a demon he's cheated more than once during his nearly two decades in the metal world. But today, with Aerosmith's latest LP, *Pump*, passing the two million sales plateau, and the group's latest tour packing arenas around the world, Tyler can afford to look back on his earlier days with a touch of whimsy.

"Man, I almost died," he said. "It's hard for me to believe that I actually lived my life that way. I used to never walk out of the house without a \$20 bag of cocaine in my back pocket. I was more than an addict — I lived for the stuff. Everything else — the band, my friends, my family — came after the drugs. Those things are the devil here on earth, believe me. That's why I'm able to sit back and enjoy where we are today that much more. Some people say that perspective is one of those things you get only when you get old. Well, I'm just glad that I've gotten old enough to have some perspective on things."

It's a harsh reality that the live-for-today ideals that characterized Aerosmith back in the mid-'70s did more than almost destroy Tyler and bandmates Joe Perry, Brad Whitford, Tom Hamilton and Joey Kramer. The band's fast lane antics set a standard that too many younger bands have chosen to emulate. Now, ironically, when Tyler and close friend Nikki Sixx of Motley Crue get together, their conversation often wanders to their near-brushes with the great beyond — thanks primarily to their unhealthy fascination with drugs. Tyler can now make light of the matter, often referring to Perry and himself as Aerosmith's Toxic Twins, but his days of addiction have left scars on his psyche that may never heal.

"Did you ever wake up on the floor of a hotel



Steven Tyler: "I'm glad I've gotten old enough to get some perspective on things."

bathroom and not know where you were, what day it was, or even what city you were in?" he asked. "Well, I certainly hope nobody reading this has ever had that experience and never will have it. But I did. I'm not very proud of those moments, or of the times I fell off the stage because I was too out of it to keep my concentration. I know everyone talks about drugs these days and says that nobody should do 'em. Most of the time I don't believe a word those people are saying. But if I tell people about the expe-

riences I had, I hope they take 'em to heart. I don't want the responsibility of anyone in any band — or anybody else, for that matter — to ever say that he did drugs because I did them. I don't want that trip placed on me. All I can say is that if you think you're doing cool things when you're high, try doing the same things when you're straight and you'll see how much better you can do 'em. It's really amazing."

As perhaps the greatest living example of what you can accomplish when you give up

drugs, Tyler knows that it's only a matter of time before the double demon of drugs and drink come down to claim another rock and roll victim. But he also thanks the great rock and roll spirit that he knows that victim won't be him. While he refuses to preach about the perils of drugs, his constant referral to the expense, hardship and trouble caused by his drug use should convince anyone with half a brain to stay clear of such trouble.

"I've said it before, and I'll say it again, there were times when this band was selling out concerts, and selling millions of records, and we didn't have a dime to our names," he said. "The fact was that most of the money was going up our noses. The governments of countries like Peru and Columbia were making more money off of Aerosmith than the band members were. I hate to think of the amount of money that went up my nose during those years... and for what? Now I realize I enjoy myself much more when I'm straight. I can actually remember the show the night before, and I can enjoy hanging out with my friends and family. It's like there were years of my life that have just vanished; and those were supposed to be the best years of my life. Hah!"

Tyler and cohorts have certainly been making up for lost time over the last few years, ever since the reformed band released their "come-back" LP, *Done With Mirrors*, in 1986. That was the group's first post drug LP, and while it took what might best be termed as tentative musical steps, it laid the groundwork for the precedent shattering accomplishments of the group's last two discs, *Permanent Vacation* and *Pump*. What Aerosmith have proven on their most recent efforts is that while there may be younger, faster, louder, even prettier bands on the scene, nobody can match the vintage rock and roll excitement that these Bad Boys from Boston can generate when they get their rock and roll machine cookin' in high gear.

"There have been a lot of bands that have mentioned how we've influenced them," Tyler said. "At first, especially when we were trying to make a comeback back when *Done With Mirrors* was released, I guess I took a lot of offense to those groups. I felt they were stealing some of the thunder that should have been ours. But then I realized it was the same thing when we came along and everyone compared us to the Yardbirds and the Stones. I came to realize that the young bands on the scene really weren't competition. Either we were good enough to win our fans back or we should quit! I didn't want to see us become an oldies act where the only reason anyone came to see us was to hear *Dream On*. Now I hope that people still do come to hear that song, but I know a hell of a lot more of 'em are coming to hear *Janie's Got A Gun* or *Love In An Elevator* too."

It's certainly no secret that Aerosmith avoided the nostalgia trap that has affected so many "old time" rock acts by producing new

albums that are quite possibly superior to their classic LPs. While no one is about to win an argument stating *Pump* is a better record than *Get Your Wings* or *Rocks*, it certainly holds its own with any Aerosmith album ever made. In fact, with the group's greater utilization of technology (as well as outside songwriters), Tyler is one of the first to say that the band's most recent LP might be their most listenable efforts from start to finish.

"It always seemed to me that there used to be some filler cuts on our albums," he said. "I

know there might be some fans that disagree with me, because some of their favorite songs are the ones I like least. But on things like *Permanent Vacation* and *Pump* there really aren't any filler tracks. In fact, we've still got half a dozen songs left over from our last recording sessions. That's what happens when everyone goes into the studio clean and sober. You don't have any distractions. All you want to do is work all night and make the album perfect. With the attitude we have now, Aerosmith just might go on forever." □

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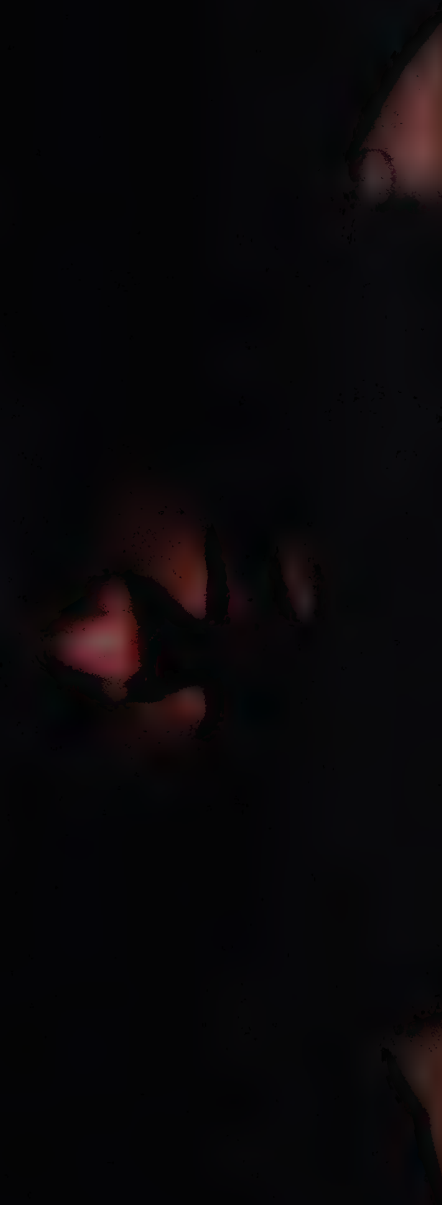
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All entries must be postmarked by August 31, 1990. Entry in this contest constitutes full permission to publish the name, address and photographs of the winners without compensation. Winners will be selected by random drawing the week of September 10, 1990, and notified by mail. Each contestant assumes responsibility of delivery by the post office. Prizes returned as non-deliverable will count as awarded. Odds of winning depend upon the number of entries received. Prizes cannot be substituted. Decision of the contest administrators is final. Employees of *Hit Parade Magazine*, its parent and affiliates, Def American Records and Geffen Records are not eligible. Contest is subject to all federal, state and local regulations. Void where prohibited by law. To obtain a list of the winners send a self-addressed, stamped envelope to: Contest Winners, Hit Parade, 441 Lexington Ave., Suite 900, New York, NY 10017.



Bang Tango's vocalist Joe LeSte stares at the plate of linguini with white clam sauce that sits before him. It's 8 PM, four hours before the band is scheduled to hit the stage, but already Joe is anticipating the effect the pasta will have on his system. "That'll probably sit like iron in my stomach for the rest of the night," he said with a laugh. "Or better yet, I'll eat all of it, then puke all over the front row as soon as I start to move around. You've got to be careful how you treat the fans — they don't seem to like it when you puke on them."

With that Joe pushed his plate away defiantly, and watched as band members Kyle Stevens (guitar), Mark Knight (guitar), Tigg Ketler (drums) and Kyle Kyle (bass) quickly devoured the meals in front of them. Unlike their singer, the other members of Bang Tango had little concern about holding down their hearty meals. "You've got to eat when you've got the chance," Stevens said. "We've been on the road long enough to know that if you wait you might end up with only a bag of chips on the back of the bus. Look at tonight; we've got a midnight show in New York, then it's right on the bus for an eight hour drive to North Carolina where we're playing tomorrow night. If I miss this meal, who knows when I'll eat again."

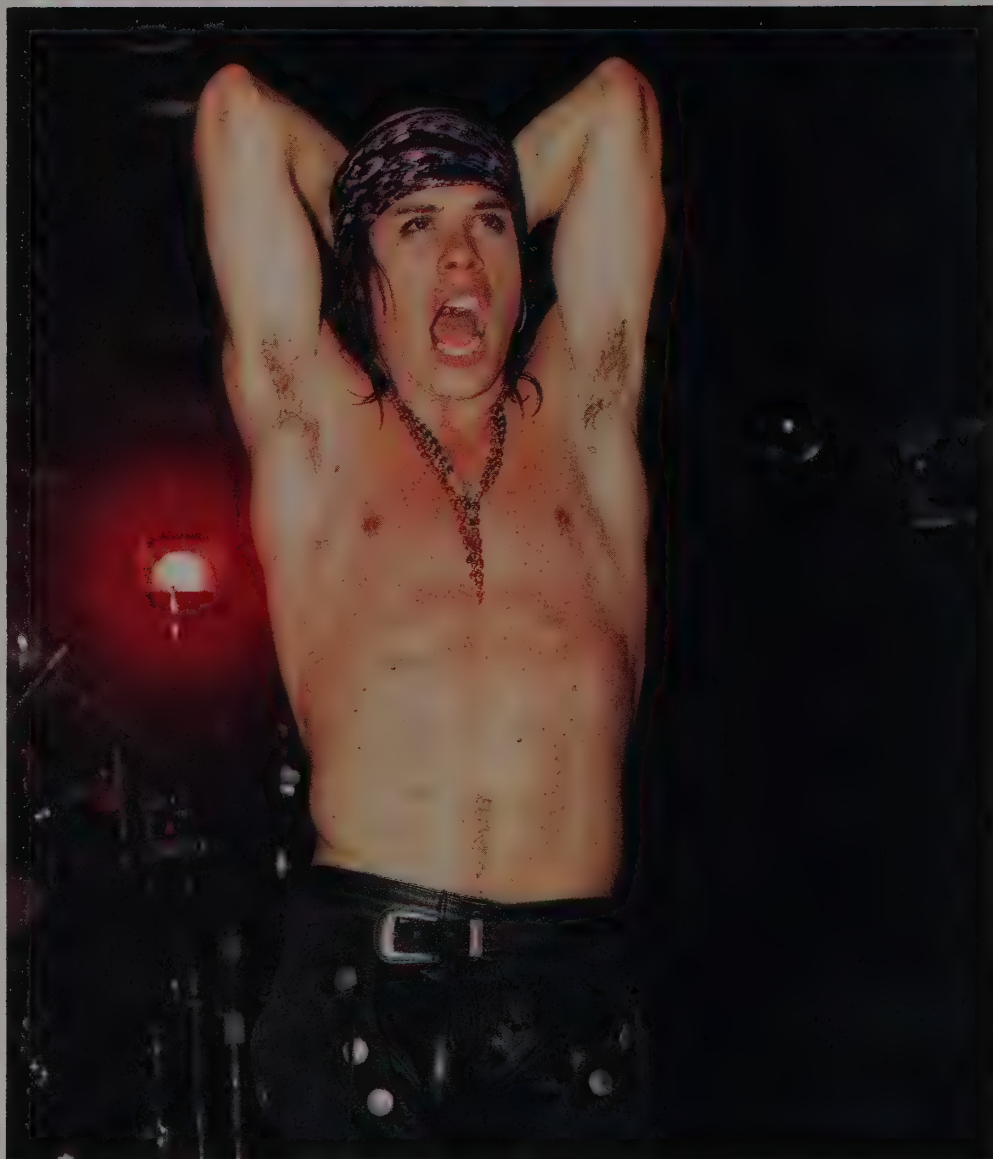
While time to chow down may be at a premium for the Bang Tango brigade, paying for their meals has become less and less of a problem in recent months. With the group's debut LP, *Psycho Cafe*, fast approaching gold sales certification, and their first national tour continuing to pick up steam, these Los Angeles rockers know that all their hard work and hours on the road are about to pay big dividends. But one gets the idea after hanging around these guys for awhile — and after watching them mesmerize a packed concert audience with their 90 minute show — that Bang Tango would get on stage for free if they just had an appreciative crowd in front of 'em.

"We didn't set out with the idea of making a financial killing this time around," LeSte said. "We're just trying to lay down some ground work that we can build on in the years to come. We're not trying to become overnight successes. If that happens, then it's great. But we're doing this for the long haul, and if that means playing any show we can, we'll do it. There's no show that's too small or too big for us at the moment; we'll jump on any chance that comes our way."

Actually, getting the right chance on tour hasn't been particularly easy for the B.T. boys. Originally their big break was going to be opening Alice Cooper's arena tour. But when Cooper's people started making some outrageous demands on their opening act, the band decided to take their chances with other tour opportunities. To fill the void before they went out on

CAUGHT IN THE ACT

BANG TANGO



Anthony Cutajar

Joe LeSte: "One of the most exciting things on stage is hearing and seeing the fans react."

their recent tour, the boys hit the clubs, putting on a high voltage performance that thrilled Bang Tango's ever-growing legion of fans.

"We've had the chance to play some arenas with people like Warrant," LeSte said. "But there's really nothing like playing in a club — and I mean that good and bad. You can't beat the energy you feel when you're on stage and you can see and hear everyone in the place. That's really magic — the kind of magic you just can't match in an arena. But we've also seen our share of dirty dressing rooms — if we've been lucky enough to have dressing rooms — and stages that weren't big enough to take a step on. But you learn to take the good with the bad, and we're just thankful that most of our experiences have been good."

"One of the most exciting things is seeing and hearing the fans react to songs that they're

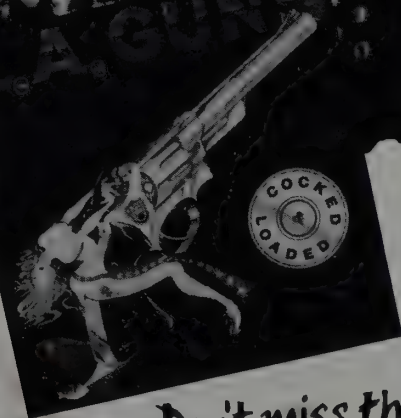
familiar with," he added. "When we get to *Someone Like You* or *Breaking Up A Heart Of Stone*, you can really feel the energy level move a notch up — it's great. MTV has made our music and our faces familiar to a lot of people out there, and they get a kick out of seeing us on stage — but no bigger kick than we get out of seeing them."

Viewing Bang Tango on stage, it's not hard to understand what all the commotion is about. LeSte is a whirling dervish of rock and roll energy, and his sultry stage moves seem to mirror the kinetic playing of the band. Together the group lay down one of the hottest, nastiest sounds that's come down the rock pike in a long, long time. "We work hard at what we do," LeSte said. "We're not out there trying to be poseurs. We're a rock and roll band that's not scared to sweat a little. The hotter it gets, the better we like it." □

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PICK HIT

BY WINSTON CUMMINGS

THE BLACK CROWES

ENGLISH ROCKERS MELD CLASSIC INFLUENCES INTO THEIR OWN SOUND.

Just a few years ago, it wasn't enough to say you were just a rock and roll band. The media — as well as the fans — demanded that you be classified as "heavy metal", "punk", "glam", "thrash" or countless other subdivisions of the rock world. But today, thanks to the reemergence of bands like Aerosmith and the Rolling Stones, it seems to be cool to once again be called a rock and roll band — and The Black Crowes are only too happy to live with that classification. Vocalist Chris Robinson, guitarists Jeff Cease and Rich Robinson (Chris' brother), bassist Johnny Colt and drummer Steve Gorman feel that too much image and not enough substance has taken over the rock scene in recent days, and on their debut LP, *Shake Your Moneymaker*, they're determined to do something about it.

"A lot of the bands out there today seem like all they're interested in is having a bunch of 14-year-old girls look at them and scream," Rich Robinson said. "I don't think that's healthy at all for the music. It's too prefabricated — the same lyrics and the same choruses seem to keep popping up on every album. Bands are getting signed because they look cool and can play cool guitar solos — but that's like mass production. We want to know what happened to the songs? We think we've got 'em."

Such a bold assessment of their talent has helped The Black Crowes in their rapid ascent from the clubs of their native Atlanta to the national spotlight. At the band's core are the Robinson brothers, two very different guys who seem to share nothing in common except their genetics and their love of rock and roll. By the time they were in their early teens they had started writing their own songs and putting together their first bands. But their hard rocking tastes ran against the southern rock mentality that still surrounded Georgia in the early '80s. But that didn't deter the brothers Robinson from what they believed was their appointed task.

"Our father was a musician, so music was always being played around the house — it was the environment we grew up in," Chris Robinson said. "Rich and I grew up listening first to people like Joe Cocker and Sly Stone, and then we moved on to AC/DC and Aerosmith. But we'd listen to anything we could get our hands on.



The Black Crowes: "We want to know what's happened to songs in rock? We think we've got 'em."

We just love all kinds of music. The trouble was that a lot of our friends didn't think it was cool for us to like hard rock. But we weren't gonna change for them or anyone else. We may have come off as arrogant because we stood by the music we loved, but that's just the way it had to be."

By the time Chris was 18 and Rich was 15 the pair had played their first professional gig in Chattanooga, Tennessee, for which they were paid \$50. ("That check bounced, by the way," Rich recalled.) A few years later, and many live shows later, the first version of The Black Crowes came together when the brothers decided they wanted to try a double-guitar attack to present their songs of love and lust. Soon their efforts were attracting major media attention throughout the South, and the labels came running to the band's clarion call. By early 1988, the band had landed a recording deal and headed off to record *Shake Your Moneymaker*.

"The key to this band — and the music we make — is that there's a tension around us," Rich Robinson said. "These guys are my four best friends, and that could be true whether we were in a band or working at a beer factory. When we go someplace we act like we own it — that's the attitude we bring to our music too. We get people talking about us. They may not

love us, but we leave 'em talking."

"The music we make can be very narcissistic and arrogant — especially songs like *Jealous Again*," Chris added. "We can write those kind of tunes, but we can also write love songs like *Twice As Hard* as well. We're not an easy band to pigeonhole — and I hope people don't try to do that. Take us for what we are, a good rock and roll band that brings elements of boogie, blues and soul into the mix. Maybe some rock and roll bands wouldn't think of covering an Otis Redding song like *Hard To Handle*, but for us it's natural. I know I'm no Otis Redding, and I was worried that we'd ruin the song if we tried to cover it. But we took the chance — that's what rock and roll is all about."

Taking their chances have begun to yield some big dividends for The Black Crowes. Already they've been offered a number of tempting national tour packages, and their songs have wound up on a variety of musical formats — much to the band's delight. Their roots rock approach seems able and willing to simultaneously pay homage to the form's past while carrying it into the future. For the Robinson Brothers, nothing else would be acceptable. "We want to bring back the excitement of rock and roll," Chris said. "We want to bring back the magic." □

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WARRANT

END OF THE ROAD

WE PLAY "20 QUESTIONS" WITH VOCALIST JANI LANE.

BY JODI SUMMERS

"Ask me anything you want," Warrant's Jani Lane brazenly states at the start of our interview. We searched our mind for those aching questions and curious tidbits of information. Then we laid Jani down on the couch and massaged his feet while we rapid-fired 20 questions at him...

1. What's the meaning of life?

Spaghetti and meatballs, that's my favorite food. That, and to have your parents one day stop telling you to get a real job.

2. When is your birthday?

February 1st. I'm 26, that's old, old as the hills.

3. What's the most fun you've ever had on your birthday?

In my sophomore year in high school all the cheerleaders on the varsity basketball team made me a cake. It was shaped like a girl and they used the Hostess Sno-Balls for her boobs. It was pretty funny.

4. Have you ever been religious?

I've always been religious, I was brought up by parents who were about as Catholic as you could get, but they never really forced Catholicism on me. I definitely believe in God.

5. What's the best advice your parents ever gave you?

If you don't have anything nice to say, don't say anything at all.

6. What kind of music do you listen to?

I have pretty broad musical tastes. I'll go back to my favorite bands like Thin Lizzy and Queen and Sweet and those kind of bands. From there, I lean all the way over to David Bowie, cool kind of stuff, weird stuff. I also listen to Bobby Brown and Metallica. I like just about everything. I don't think it's healthy to have musical tunnel vision.



Krause-Treibitz/E.R.S.

7. If you were on a desert island, what three albums would you take with you?

Elton John's *Goodbye Yellow Brick Road*, the Eagles' *Hotel California* and Thin Lizzy's *Live And Dangerous*.

8. Is rock and roll stardom everything you thought it would be?

...And more. I could sit here all day long and never be able to put it into words. It's an adventure. It's like an X-rated Disneyland seen through a tour bus window.

9. What's the nicest thing about success?

You can sleep late every day.

10. Do you get recognized a lot?

It's gotten more intense every month. Now it's tough to go to the mall and stuff like that.

11. How do people act when they see you now?

Oh, all different ways. Some people get real excited about meeting Warrant. Some people are shy about it, some girls come up and lose it, shake it, cry and scream!

12. What's it like seeing yourself in a magazine?

It's still real weird to walk into a 7-11 and your face is on the counter. I haven't been too pleased about a lot of the pictures. Whenever they run a live shot, it's always one of the ones where you're screaming at the top of your lungs, and there's saliva dripping down the side of your mouth, and you're a sweaty mess. But it's cool, at least your picture's in there.

13. Do you keep a scrapbook?

No, but our publicity department does for me. I don't have room in my suitcase for one.

14. What do you keep in your suitcase?

A lot of clothes, a lot of shoes, no underwear. I don't wear underwear. ...And socks. That's it, I don't even have a radio.

15. When did you stop wearing underwear?

I never wore it. I never felt the urge. Probably when I was a little kid, but back then it really didn't matter. You really didn't have to worry about it. My mother always bought my clothes too big so it didn't matter anyway.

16. How did you lose your virginity?

That's for me and only me to know, but it was good!

17. When you wake up in the morning what's the first thing that you think about?

Why did I drink so much Jose Cuervo last night? or "Who was that masked girl?" No, I'm joking.

18. When you check into a hotel, what name do you use?

Harry Pairoftiesties. I've used Dick Dragon and Harry Balzac and I was Bertha Control for a while. I came up with Eric's name, Phil Hergap.

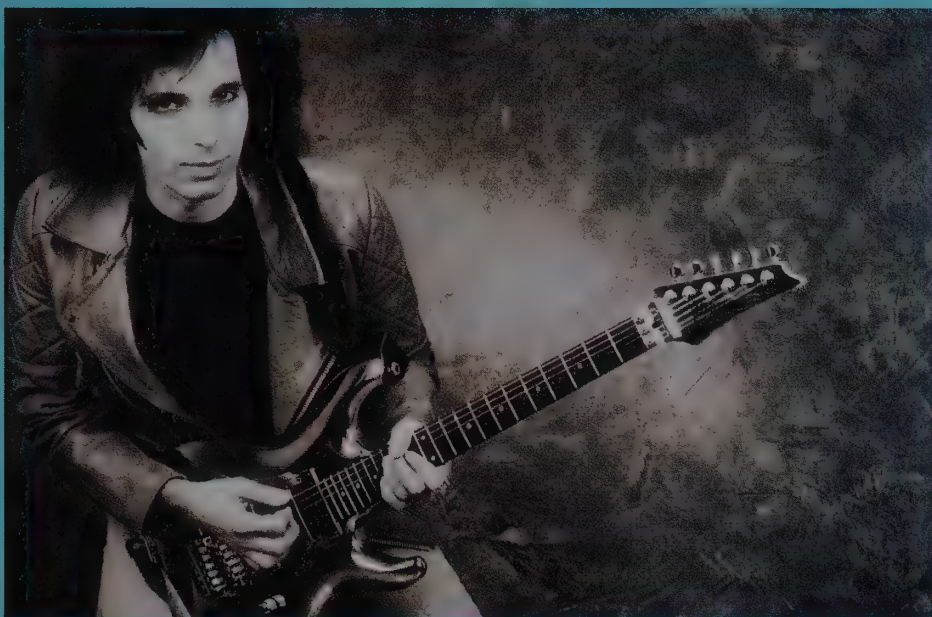
19. Have you always been strange?

Apparently.

20. When was the first time you realized you were weird?

I don't know if I'm weird. I like to think of myself as a creative airhead. □

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MAIL

Don't you think it's a little irresponsible to print information based on rumors and not fact? You may have heard that Bon Jovi is breaking up, but this is not true. Richie and David are going to be doing solo projects with complete support from Jon and the rest of the band. In fact, they will all work on the albums together. And as far as Jon and Sebastian Bach fighting, they have both been touring in separate parts of the world and haven't even had time to talk, let alone fight. If you are unsure of information, contact their official fan club, BACKSTAGE WITH BON JOVI (PO Box 326, Fords, NJ 08863.) Speaking of which, I can understand Winter Jordan's complaint in your April issue regarding the fan club trip. But truth is the photo session took over six hours and wasn't even over until after midnight. The guys stopped in the middle of their tour to make that trip happen and they were more than exhausted. It really is unreasonable to expect them to have time to personally meet with over 600 people! They did the best they could with what little time they had. I am grateful to have found my deepest love for Bon Jovi through my heart and soul. Sometimes we expect too much out of people who are, after all, only human.

Claudia Wallace
Edison, NJ

Take note all you people who think that bands never write back to their fans. I had sent the guys in Bang Tango a card for Christmas and (very much to my surprise) three weeks later got a huge package in the mail from Mechanic Records. Inside was a personally autographed picture of the band (we're not talking form letter/xeroxed type crap here), a poster, plus a biography and six glossies of a new band called Trixter. Thanks to Hit Parader for giving me their address, though in the end I didn't need to send in 34 postcards to your Bang Tango giveaway to get something special from the band. To Bang Tango, thanks for the present and for reassuring me that some bands really do care about their fans.

Iris Ma
Honolulu, HI

P.S. On an unrelated note, Guns N' Roses, you're still the greatest. And L.A. Guns' *Cocked And Loaded* really kicks ass!

This is to all the fucked up 'authorities' who think they can lock up Sebastian Bach. I have a message for the dickless wonders — KISS my ass! Get a life and quit fucking around in his. Are you worried he's got a bigger dick than yours? Well, he does. So give it up and keep dreamin'! His fans, who love him, don't even own him and neither do you. Nobody has the

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Jon Bon Jovi: Are we reporting irresponsibly about him and his band?

right to lock him up in a cage like some fuckin' canary! The PMRC and the other dickmunching 'authorities' better lay off before all the wild, pissed-off fans go crazy on you and tear your fuckin' throats out! Sebastian rules!

Beyond Pissed Bitch

Screw all the rest. Slayer's the best. This is putting credit where it is needed. We would like to read about more Slayer in your up-coming mags. So please, give us more SLAYER!!

"Live Undead"

Joe P. (Refer), McPherson, KS
Eddie D. (Skipper), Lawrence, KS
Mike M (M&M), Sedgwick, KS
Herb Farrell (Mouse)

This is in response to a letter from 'Gateway to Hell's Canyon' in the April '90 issue of **Hit Parader**. I have a 14 year old daughter and we both listen to rock people. These people — Gateway to Hell's Canyon from Idaho — listened to their kind of music in their time. This is the 1990s and the music has changed for the better. I think they should stop and listen to the words and messages in these songs. They had their teenage years. Let this generation have theirs. Sit down and listen to the music with your kids and stop bitching. If young people were worried about the language in **Hit Parader**, they don't have to buy it. People in Idaho are behind the times. Wake up; this is the '90s!

Thanks,

Rock & Roll Momma In Connecticut



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Yngwie Malmsteen: His live album inspired his die-hard fans.

I'd like to get the word across. You've heard it before and you'll hear it again. **FEMALES CAN ROCK.** Let's face the facts. Doro's too quiet and Lita is definitely strange. But there are some of us out here who have balanced personalities. I'm 18 years old and I'm a Swedish singer. Sure, I love the long-haired guys but, I know that the music comes first. This IS the '90s. It's time for women to prove their position. Vixen couldn't quite do it, but I promise — I will!

The Dragon Lady
Rockland County, NY

Winston Cummings, you lying dog! In your interview with Ozzy in the March issue, you asked him why he was releasing a live album when nobody else was. That's garbage and you know it. Yngwie Malmsteen released his long-awaited live album just a couple of months ago, **Live In Leningrad**, and it rocked! In the November '89 **Hit Parader** story on Yngwie, the writer said the album caught Yngwie and his band at 'their in-concert peak' and cited Yngwie's record company people as saying that it had an excellent chance of going gold. MTV is even showing a video of *Spanish Castle Magic* from the album. So the next time, you go running your mouth off, try to get your brain in gear, too!

Outraged Yngwie Fan

First of all, let me tell you that you have one hell of a magazine! Well, I'm pretty new to the thrash and heavy metal scene and I love it. Man, everyone just speaks their minds! Some of my favorite groups are Guns N' Roses, Iron Maiden, Tesla, Anthrax, Bad Brains, Alice Cooper and W.A.S.P. It's really sad, 'cause the moral majority thinks that anything to do with rock is satanic! Crap! And to top it off, I go to a strict Catholic school. It sucks! Anyhow, I'm leaving soon to go back to Holland. I would like to know why we don't hear anything from the Dutch rock groups like Vengeance and the great town of Eindhoven (Dynamo!) where a majority of the rock groups played before they were known. Look into it.

Blue Dore (my future group,
look out for me!)

We are sponsoring a Rock-barbeque on the 4th of July in North Platte's Cody Park. We would like to invite the staff of **Hit Parader** and the bands and crew from Skid Row, White Lion, Poison, Winger, Bon Jovi, Motley Crue, Def Leppard, Whitesnake, Aerosmith, Ozzy, Lita Ford, Van Halen, Guns N' Roses, Great White, Alice Cooper, Warrant and all their ole ladies and spouses. Please RSVP. The party's on us!

Teresa Belsky
PO Box 41
North Platte, NE



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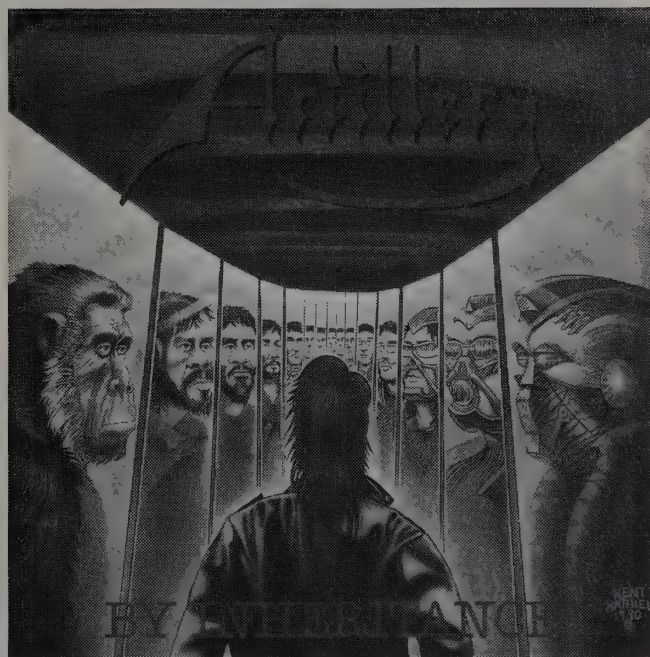
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Seven years ago, I hated heavy metal. But when I turned 14, I discovered bands like the Scorpions, Quiet Riot, Def Leppard, Bon Jovi, Ozzy Osbourne, Motley Crue and Kiss along with

all the new bands. Now my favorite band is Europe. Okay, I know these guys aren't really heavy metal, but the metal magazines do print them, although sometimes I can't find anything

at all about them anywhere. Please help me solve this problem and print as many photos, interviews and stories about this band as possible. Europe doesn't get hardly as much coverage as they should be getting. To me they are the best and I love them.

Zeena
N.L.R., AR

Thanks for the article on Michael Monroe in your April issue. I'm a new fan of his and love his **Not Fakin' It** album. Please have more on Michael Monroe in the future. Thanks.

J. Norman
Wake Forest, NC

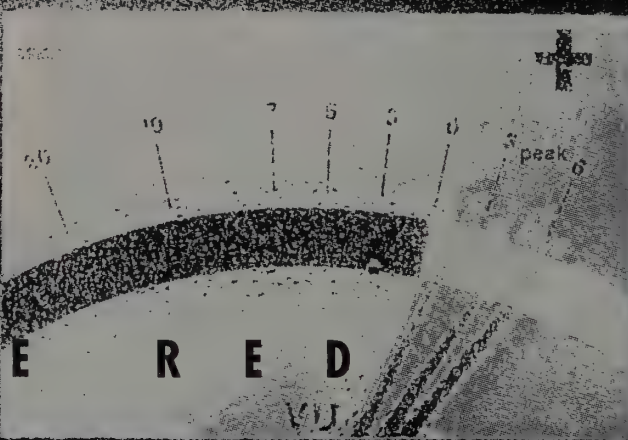
I am very upset about a line in an article by Barbara Wright about Motley Crue (February, 1990). For a band that is supposedly 'clean' and spreading the anti-drug word, it was not necessary for the writer to compare Nikki Sixx to a 'snort of cocaine'. As a former coke addict, I know first hand how drugs can ruin your life. I almost died myself. And any drug should not be used to project a positive feeling or be used in the context it was used.

Janet Jakaruso
Miami, FL

□

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THE LYNCH MOB

SURVIVAL OF THE FITTEST

NEW UNIT BLAZES UNUSUAL PATH TO THE TOP.

BY ROB ANDREWS

George Lynch was a little pissed. He had just finished reading *Hit Parader's* first feature on his new group, The Lynch Mob, and he was a bit miffed about it. "Hey, you only quote me — I told you this is a band," George snapped. "I think if you do another article on us, you ought to talk to everyone in the group." Well, we've grown to have enough respect for ol' George over the years to heed his request, so recently we hooked up with Mr. Lynch and his bandmates, vocalist Oni Logan, drummer Mick Brown and bassist Anthony Esposito to discuss the inner workings of The Lynch Mob machine — and, of course, attempt to have the guys bad-mouth each other just a little. (Just kidding George.)

Hit Parader: Has this band developed the kind of "chemistry" that a group like Dokken never managed to attain?

George Lynch: It's an entirely new situation. I've never said this before but despite all the problems that Dokken had over the years, I was kind of surprised when the end finally came — it was a bit of a shock to know something you had spent so many years working on had come to an end. I think Mick feels the same way. I guess I had become a little numb musically. I had forgotten how much fun it was to just get together with your friends and play music because you wanted to. The guys in this band don't really care about the money, the size of their dressing rooms or how their publicity photos have been retouched — which is a big difference from a person I used to work with. I've got to thank Don Dokken for getting me to enjoy playing music again by breaking up the band when he did. Yeah, we've got great chemistry right now because we're having the time of our lives playing the music we're writing.

Anthony Esposito: I had heard about all the troubles that had gone on in Dokken, and when I first tried out for this band I was a little wary of what George and Mick might be like. But as soon as I met 'em I was really surprised — they were even worse than I had thought. (laughs) Nah, I better change that because somebody will read it and think I'm being serious. Actually, from the moment we all got together we've gotten along great. We all tend to see things the same way — especially when it comes to the music.

"You probably end up spending more time with the guys in your band than you do with your wife."

HP: Speaking of the music, there were some stories floating around that the label wasn't satisfied with your first tapes because they didn't think they were commercial enough. Is that true?

GL: No. In fact, the label has been great. I think they might have wanted this band to sound just like Dokken because, after all, the band did sell a lot of records. But this is a new group and while there are obviously certain elements of our music that are similar to Dokken, overall we're very different.

Oni Logan: I think we're a lot blusier than Dokken ever was. We all love that kind of music, and that's what we've set out to play. It's music that you can really sink your teeth into both as a performer and as a fan.

HP: Oni, we know there was a lot of controversy about you joining The Lynch Mob because you left a band, Ferrari, that was on the verge of entering the recording studio. What was the real story there?

OL: I guess the bottom line is that I never would have left Ferrari if I was totally happy with the situation in that band. Their idea of what I should be doing and my idea just didn't match. I need to have a degree of freedom as a singer, and that band wasn't about to give it to me. I don't wish them anything but the best, but when I went to Phoenix to sit down with George and Mick and discuss The Lynch Mob, I was blown away by what I heard. I didn't know what to expect, but as soon as they slipped some rough tapes on, I knew I had found the band I wanted to join. They gave me a tape with three basic tracks on it and asked me to come up with some lyrics, as soon as I did that, we all knew that we'd be working together.

GL: I don't want Oni to take all the burden for his decision to leave Ferrari. I knew that the band had just signed a record deal, but when I saw him perform one night at the Whisky in L.A. I knew I really wanted to sit down and talk to him about joining this group. The guys in Ferrari really wanted to kill me because they felt I had stolen their singer and by doing that I had jeopardized their record deal. I really do feel bad about any problems I've caused them. But Oni was the best vocalist I had seen and heard in years and there was just no way I was going to jeopardize my own new project for anything. The final decision was Oni's, however, and I'm very glad he decided to join us.

HP: What lessons did you learn from Dokken that you've already put to use in The Lynch Mob?

GL: I guess the most important one is that you've got to enjoy what you're doing — nothing is more important than that. A band is really like a family. Hey, you probably end up spending more time with the guys in your band than you do with your wife! So you better get along and be happy, otherwise life can be pretty miserable. I think we're all very happy at the moment, and I think we can stay that way.

AE: This is kind of new for Oni and myself, and we're enjoying every aspect of it. We've all had some experience in the studio and on the road in the past, but a band like this that's getting a lot of support from the label and all this press attention right away is something that's very exciting. I don't think our attitude will change once the novelty wears off.

HP: Our final question must be directed at George. How satisfied are you with the finished product on the band's first album as compared to your work with Dokken?

GL: I've never been more satisfied with any music I've made in my life. The music with Dokken seemed to lack fire most of the time. It was a bunch of pieces that were put together. There were some good things there, but it didn't have the kind of excitement I was looking for. This music comes from the heart and the soul. It'll make you leap out of your chair when you hear it. Hey, it still makes me leap out of my chair when I hear it, and I'm pretty familiar with it. I think when people hear this they'll stop asking questions about Dokken. I know that is part of the transition between the two bands, and the fans want to know what happened. But once they become familiar with this music they'll want to know all about new people like Anthony and Oni rather than what went on in the past. □



The Lynch Mob

HEAVY METAL HAPPENINGS

AC/DC, featuring new drummer Chris Slade, have completed work on their first album in two years. Reporting from the band's recording studio, vocalist Brian Johnson could barely contain his enthusiasm over the group's latest effort. "It's an AC/DC album — that's all you have to

know," Johnson said. "But there is a bit of a twist to it. I think everyone was very anxious to work on this record, and that energy is very apparent. There's a lot of life in this band at the moment — just the way it should be."

Another band that has finished work on a new LP is Ratt, who realize that they're entering a critical juncture of their eight-year career. The band recently split from their long-time manager, Marshall Berle, and have signed on with Left Bank Management, the firm that handles the career of such luminaries as Vixen and Richard Marx. Vocalist Stephen Pearcy, always the realist, admits that 1990 is shaping up as a make-or-break year for the Rockin' Rodents. "We want to really make a great record and hit the road," the vocalist said. "I think we've got some great material ready to go, but that determination will be up to the fans."

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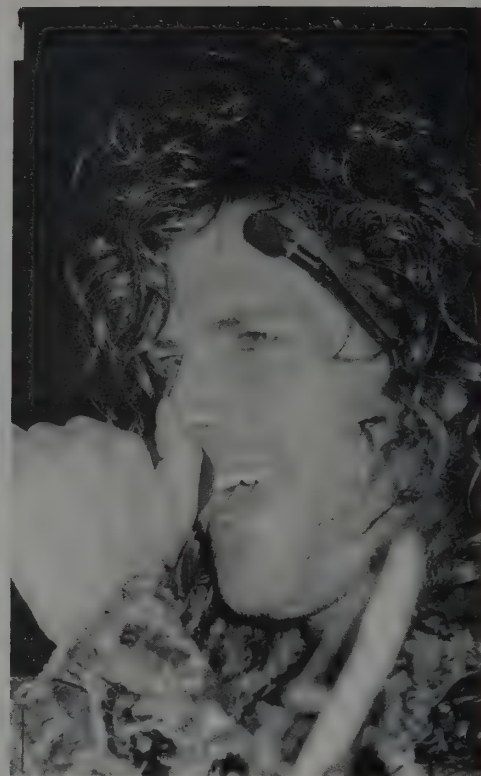
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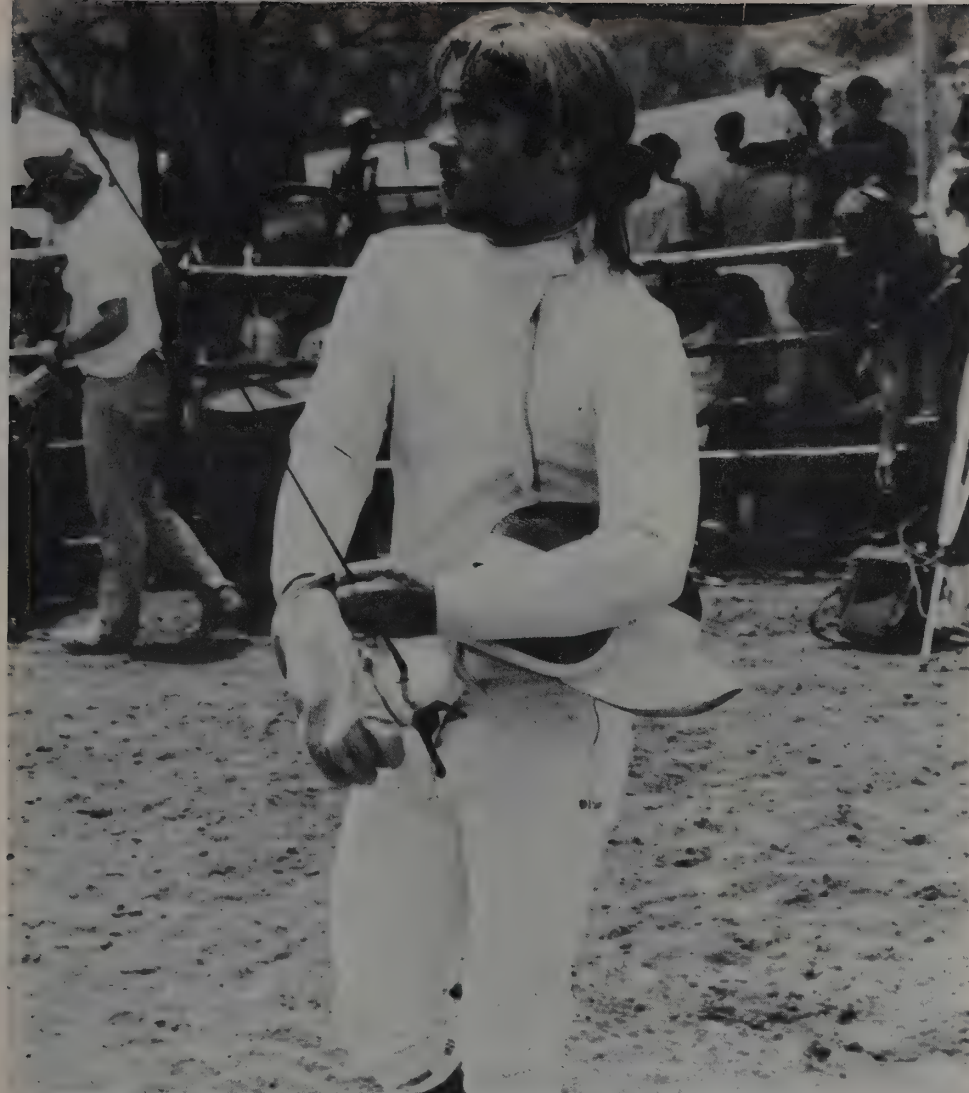
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Kip Winger: To shave or not to shave?

Kip Winger isn't sure if he'll keep the fresh-shaved look that he's adopted for recent photo sessions. "I don't particularly like shaving," the bassist said. "But keeping that three-day growth was really a pain in the butt. Maybe I'll just let it go and people will think I'm a member of ZZ Top. But, to be honest, I think people make too much of little things like that — it's hard for me to believe that some people actually take that seriously."



Bruce Dickinson: Putting his sword aside long enough to complete work on Maiden's latest LP.

Vocalist Bruce Dickinson promises that Iron Maiden's upcoming LP will be the heaviest the band has done in a long, long time. "We feel we have something to prove with this record," Dickinson said. "We've been away for a few years and we want to come back with the kind of record that will make everyone sit up and take notice. Some of our long-time fans felt we had gone a little too commercial on our last few records. I don't think they'll feel that this time — this is a classic Maiden album."

Why did Metallica play a series of concerts in Europe this summer after saying over and over again that they didn't want to play or record *at all* during 1990. Well, when you live to rock, and rock to live, too much free time is something you can live without. "We had some great offers from European promoters," drummer Lars Ulrich said. "The concerts they talked about seemed like a lot of fun. We had had enough of a rest during the first half of the year. It was time to get things going again."



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- 22 Living Room, Providence, RI
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- 28 L'Amour, Brooklyn, NY
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- 31 Agora, Cleveland, OH

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Poison's Bret Michaels: Helping out young rockers.

Poison's Bret Michaels is taking the lead of Jon Bon Jovi and going out of his way to lending a helping hand to a series of young bands. While Bret is yet to uncover a group as noteworthy as Jon's discoveries of Cinderella and Skid Row, the blond belter thinks he may be on the verge of something big. "I've got this one guy who sings like Bon Scott and plays guitar like Tony MacAlpine," he said. "I've found another band that's got some of the best material I've heard in ages. I love working with young musicians — it gives me a fresh perspective when it comes time to work with Poison."

White Lion's Mike Tramp reports that work on the group's latest LP is going along at a slow-but-steady pace. "We're taking this one a little more seriously than the last album," he said. "We all still like that album, but maybe we

had too good a time while we were recording it. We're working harder than ever, and I think the fans will hear the difference. What's the point of us working fast? All we want to do is make a record that will blow everyone away."

Lita Ford is currently wading through a variety of tour offers that have come into her manager's offices. It seems that everyone wants lovely Lita to be the "special guest" on their fall tour, and Ms. Ford is giving careful consideration to each of the offers. "It's really nice to be in demand," she said. "We're gonna wait to see how well the album does before making up our minds. After all, the better it does, the more valuable I become to a headliner — and if it does really well, hey, maybe I can headline my own tour."



◀ **GEOFF TATE**
(of QUEENSRÿCHE)
AND
TED PILOT'S ▶
(of FIFTH ANGEL)

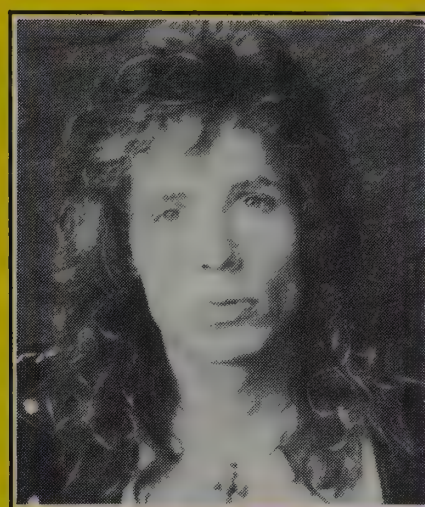


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| <b>WHITE LION</b><br>BIG GAME                       | 382-820<br>[ATLANTIC]          | <b>MR. BIG</b>                                                                           | 382-812<br>[ATLANTIC]            | <b>EXTREME</b>                                                | 382-242<br>[A&M]             |
| <b>LEATHERWOLF</b><br>STREET READY                  | 382-002<br>[ISLAND]            | <b>EZO</b><br>FIRE, FIRE                                                                 | 381-616<br>[GEPHEN]              | <b>W.A.S.P.</b><br>Headless Children                          | 376-566<br>[CAPITOL]         |
| <b>MELIAH RAGE</b><br>Kill To Survive               | 378-232<br>[EPIC]              | <b>METAL CHURCH</b><br>Blessing In Disguise                                              | 378-166<br>[ELEKTRA]             | <b>DOKKEN</b><br>Beast From The East                          | 376-228<br>[ELEKTRA]         |
| <b>RATT</b><br>Reach For The Sky                    | 375-071<br>[ATLANTIC]          | <b>QUIET RIOT</b><br>QR                                                                  | 375-667<br>[PASHA]               | <b>BULLETBOYS</b>                                             | 374-702<br>[WARNER BROS.]    |
| <b>ANTHRAX</b><br>State Of Euphoria                 | 374-264<br>[IS/MEGAFORCE WW]   | <b>OZZY OSBOURNE</b><br>No Rest For The Wicked                                           | 373-308<br>[EPIC]                | <b>KING DIAMOND</b><br>THEM                                   | 373-159<br>[ROADRACERS]      |
| <b>METALLICA</b><br>And Justice For All             | 372-805<br>[ELEKTRA]           | <b>EUROPE</b><br>Out Of This World                                                       | 370-403<br>[EPIC]                | <b>ANTHRAX</b><br>Spreading The Disease                       | 369-686<br>[IS/MEGAFORCE WW] |
| <b>QUEENSRYCHE</b><br>Operation: Mindcrime          | 369-579<br>[EMI-MANH.]         | <b>MEGADETH</b><br>So Far, So Good... So What!                                           | 365-510<br>[CAPITOL]             | <b>METALLICA</b><br>KILL 'EM ALL                              | 363-812<br>[ELEKTRA]         |
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| <b>JUDAS PRIEST</b><br>POINT OF ENTRY               | 308-593<br>[COLUMBIA]          | <b>AC/DC</b><br>Dirty Deeds Done Dirt Cheap                                              | 308-635<br>[ATLANTIC]            | <b>ANTHRAX</b><br>Among The Living                            | 355-842<br>[IS/MEGAFORCE WW] |
| <b>TWISTED SISTER</b><br>STAY HUNGRY                | 328-369<br>[ATLANTIC]          | <b>QUIET RIOT</b><br>METAL HEALTH                                                        | 320-630<br>[PASHA]               | <b>BLACK SABBATH</b><br>MOB RULES                             | 313-023<br>[WARNER BROS.]    |
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# SKID ROW

## SNAKE SPEAKS OUT

BAND FOUNDER SPILLS HIS GUTS ON SEBASTIAN, FAME AND FORTUNE. ♣ ♣ ♣ ♣ ♣

BY DAVE FOSTER

**S**ometimes it seems as if Skid Row is little more than Sebastian Bach and four side men. That perception is certainly not true within the band, mind you, it's just the way the public has begun to perceive this multi-platinum New Jersey-based quintet. But as any true rock fan knows, there's plenty more to Skid Row than Sebastian's hip-shaking hysterics. There's drummer Rob Affuso, guitarist Scotti Hill, bassist Rachel Bolan and guitarist Dave "Snake" Sabo. It was Sabo and Bolan who first put Skid Row together four years ago, and it is this pair of rockers who've enjoyed the band's recent success more than anyone. Recently we hooked up with Sabo to discuss his feelings about success, his attitude towards Bach's superstardom and what lies ahead for metal's most successful new band.

**Hit Parader:** Before we ask you about what's gone on over the last year, let's ask you to look ahead. What does Skid Row have up its sleeve for an encore to a triple-platinum debut LP?

**Dave "Snake" Sabo:** The first thing we've got up our sleeve is a long rest. We're in no particular hurry to make the next record. We know the producer will be Michael Wagner, who also produced the first album. We might go back to the Wisconsin studio where we made the last record, but it's too early to say. As far as the music goes, it'll probably be like the stuff on the first record, except that Sebastian will be much more involved with the song writing this time.

**HP:** Why wasn't he involved in the writing of the first album?

**DSS:** Because by the time he joined the band most of the album had been written. Rachel and I have been the main songwriters in the band since the beginning, but it took Sebastian to come in and bring some of those songs to life. Something like *18 And Life* had been written long before he joined, but when he started singing it, the song just went to another level. He did some writing, but he was very cool about interpreting the things that we had already written before he joined. He always went out of his way to tell us and the media how he totally believed in the songs and how he felt the lyrics were really an extension of the way he thought and felt. Usually a singer likes to write the lyrics he's singing, but Sebastian is just so cool that way — it's great.

**HP:** There was some talk earlier this year that some jealousies had developed within Skid Row due to all the media attention being focused on Sebastian.

**DSS:** That's a load of shit, believe me. People like to think that we're mad when it's his face on the cover of a magazine instead of all of ours. Sure, we'd prefer to have the entire band on a magazine cover, but the fact is that Sebastian represents this band, and his picture on a cover means just as much to me as if it were me or the entire band. He still knows it's a "we" not a "me" and as long as that's true, everything's cool. He's a superstar, and that's great for the band. We wouldn't be where we are without him, and we all know that. We were always looking for a dynamic frontman for this band, and we certainly found him in Sebastian.

**HP:** We know that Sebastian has had some legal difficulties in recent months stemming from that bottle throwing incident. How has that affected the band?

**DSS:** I still can't discuss that incident in detail because things still aren't totally settled in the case. All I will say is that it's drawn the band tighter than ever. It was just one of those things that happened. I think the stories about what happened have gotten a little out of control. But the truth will come out eventually.

**HP:** Okay, on to happier topics. How does it feel to have a triple-platinum album?

**DSS:** Totally unbelievable. I know people think I'm kidding when I say I never even expected the record to go gold. People were telling us that it was going to be successful, but after spending years in clubs just struggling to be discovered, who would have believed that? I know we were all thrilled to pieces when it did go gold. We were really satisfied right then. But it just kept selling, and it went past platinum, then double platinum and now triple platinum. It's impossible to describe the feeling you have when that happens. You almost go numb because there's nothing in your mind that allows you to deal with it. But one thing I can guarantee is that we'll never take that kind of success for granted.

**HP:** How has the reaction of the fans been while you've been on the road?

**DSS:** It's been incredible both when we're on stage and when we're off. At first you don't know exactly how to react when you're mobbed in the hotel lobby or when you're leaving the arena. But that's one of the things you learn to deal with very quickly. It's a lot of fun, though there are moments when it does get to be a little too much. But for the most part the fans have been great, they've kept us going for the last year.

**HP:** Is it hard to believe that you were on the road for over a year?

**DSS:** There were moments when it seemed like we were out there for only a few days and others when it seemed like we had been out there forever. There are things that happen to you on the road that are a real test of character, but we handled all of them, and I think we all emerged as better friends when we got off the road than when we started — and we were very close then! But we had the incredible opportunity to tour with some of the best bands on earth — Bon Jovi, Motley Crue and Aerosmith — so who in their right mind could ever complain about that?

**HP:** When you're on the road do you have the chance to write new material or do you wait until you come off the road for that?

**DSS:** We do write when we're on the road. Sometimes when we're on the bus we'll just take out our guitars and throw some riffs together. If they're good we'll put 'em down on tape so we remember them. Now we're starting to go back and listen to some of those tapes and put the various pieces together. We've never had trouble writing songs, but with the success of the first record we're feeling a little pressure to make sure the next record is just as good, if not better. We've gone back to the same places where we wrote and rehearsed the material that went onto the first album, and we're getting that same vibe back.

**HP:** Do you think that success came too quickly for Skid Row?

**DSS:** Hey, I spent a long, long time in those clubs around Jersey wondering if I was ever gonna get out of there. It didn't come too fast for me. But if you mean are we intimidated by the kind of success we've had, then the answer is a little different. It's hard to improve on the commercial success we've already had. So we've got to concentrate on improving as songwriters and musicians. I think people have gotten a good taste of what Skid Row can do, but I honestly believe the best is yet to come. □





Dave "The Snake" Sabo



# WINGER

## COMING ON STRONG

### KIP AND THE BOYS UNVEIL IN THE HEART OF THE YOUNG

BY ANDY SECHER

**K**ip Winger cringes when you call him a rock star. His handsome face twists into a most uncomfortable looking position as he tries to explain how he isn't a star but merely a musician who plays rock and roll. But whether Kip likes it or not, with the release of *In The Heart Of The Young*, he and bandmates Reb Beach (guitar), Paul Taylor (guitar/keyboards) and Rod Morgenstein (drums) have emerged as one of the most successful rock acts in the world. Coming hot on the heels of the band's double platinum debut disc, *In The Heart Of The Young* is a bold step forward for a band that admits to being more than willing to trade in their big-buck success for artistic credibility. Recently we hooked up with Kip in the band's Los Angeles recording studio to discuss success, stardom and the second LP.

**Hit Parader:** How much temptation was there to make this album a carbon copy of the first one?

**Kip Winger:** There really wasn't much of a temptation on our part. The big question was how do we please the fans who come up to us and say, "Please don't change" with our own desire to evolve. We set out to make an album that was the next step for us. We pushed the extremes on the album to a greater extent — the heavier tunes are heavier and the ballads may even be more radio-oriented. I don't think there's anything wrong with that. We've come together as a band on this record. You've got to realize that the first album was basically done by Reb and me, with the other guys just flying in to do their parts. This time, after spending a year on the road together, we're more of a group, and that shows on every track.

**HP:** We know that you recorded the first album on a shoestring budget. How did having as much money as you needed change things this time?

**KW:** I've never believed that a band needs to spend \$500,000 to make a record. In fact, I think that's ridiculous. But I know a lot of bands that don't really even think about their record until they get into the studio, so it takes them a long time to write and record it. We've been writing the songs for this record for six months — back when we were on the road we wrote almost every day. Then when we finished touring we took a couple of weeks off then started rehearsing. By the time we went into the studio last February, we were really ready. Rod cut his drum tracks in two days, I did my bass tracks in another two, and we did the basic rhythm tracks in another three. So after about a week we really had things under control. Things always slow down a little when you get to vocals and guitar leads, but even then we worked pretty fast.

**HP:** What are your favorite songs on the album?

**KW:** One of my favorites is *Loosen Up*, which is just what it sounds like — a good ol' rock song that just gets you moving around. I'm also into *Little Dirty Blonde* at the moment because I'm very pleased with my vocals on that one. But I guess the key songs on the record are *In The Day We'll Never See* and the title track, *In The Heart Of The Young*, because those songs dig a little deeper than things we've done in the past. The first one is my ecology song. (laughs) I really don't want to hit anyone over the head with my beliefs, so I tried to make it as palatable as possible. Even if you're not into the ecological movement it won't make you sick — I promise. The title track is kind of cool because it talks about how the whole world is changing. The energy of youth is what's made Eastern Europe wake up and start to change, and the same thing is going to happen everywhere else. The kids are the future.

**HP:** It's been said that a band has their entire lives to write their first album and only a couple of months to write their second. Did you find writing for this LP harder than the last one?

**KW:** Actually, since we all were together to kick ideas around, I found it easier. The fact is that the songs that were on our first album were all written within six months of when we recorded the album. We took about the same amount of time with the songs for this one — it's just that we had to write some of them while we were still on tour. But I think the songs this time are better, and that the album has a better over-all sound than the last one did.

**HP:** You always talk about Winger's musical integrity, and you seem a bit embarrassed by the pin-up attention you received last time. How do you balance your fame and your integrity?

**KW:** It's not easy. (laugh) You're right. I was never particularly at ease when I was in all those magazines with my shirt off. But I saw it being a good way to promote the band. I know there's no such thing as bad press. I figured that if a picture could get somebody interested in the band, once they heard the album or saw us live they'd realize that there was something interesting going on here musically.

**HP:** What is the best part of success for you?

**KW:** Probably knowing that people who turned down my tapes a few years ago now know that they made a mistake. Hey, even the people at Atlantic, who are now my label, turned me down too many times for me to remember. I've been too busy to get into things like houses or fancy cars, so that side of success hasn't even touched me yet. To me the satisfaction of proving I was right to people who had their doubts is the best part of our success.

**HP:** You mentioned earlier that Winger was on the road for a year last time. What are some of the wilder things you remember happening on tour?

**KW:** There were a lot of strange things that happened around us. But Winger isn't the kind of band that does many crazy things. Oh, occasionally, if there's a bad influence around, we'll go a little nuts. There was one time in St. Louis when we were hanging out with the Bullet Boys. They're a bad influence — and really nice guys. We all went to this restaurant, and before the night was over they were sitting there in front of the waitresses with their dicks out, and we were throwing beer everywhere. That was a very un-Winger-like evening, but it was fun.

**HP:** What about touring this time. What are your plans at the moment?

**KW:** We'll have to see how the album does. I mean if it sells four million copies maybe we'll have to go out and headline. But realistically, we figure we'll be a special guest on tour again. A number of big bands have already started inquiring about our availability for their tours, and that's great. It's certainly nice to be in demand. When you know that other bands respect what you do it means a great deal to us. But we're not committing to any tour at the moment. We're just taking one day at a time and trying to have as much fun as we can. □





Kip Winger



# HANGIN' OUT WITH

## METALLICA

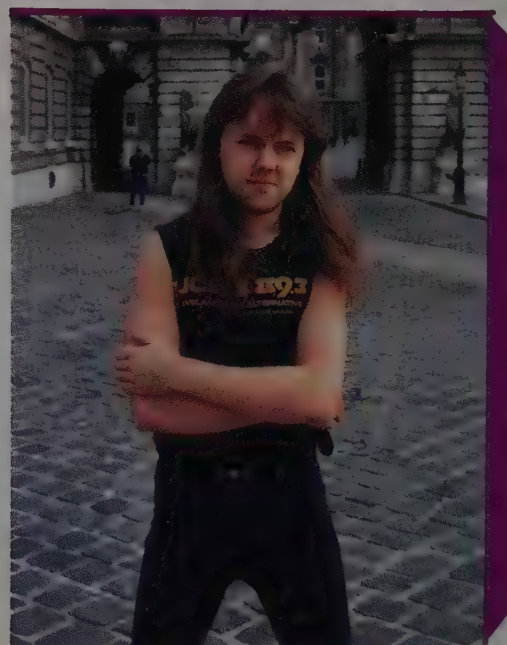
They're off the road... finally. After 18 months on the tour trail, Metallica's Lars Ulrich, James Hetfield, Jason Newsted and Kirk Hammett have a few free moments at last. Now they're able to start enjoying the rewards that all their hard work has given them. But true to their nature, the boys can never stray too far from their metallic roots. They always seem to keep their rock and roll spirit, even when they're just hangin' out.

Ross Halpin/A. Verecke



The boys are always happy to see that intrepid *Hit Parader* photographer.

Ross Halpin/A. Verecke



"Funny, this doesn't look like L.A.,"  
Lars mutters.

Ross Halpin/A. Verecke



Uh oh, James is givin' us the evil eye again!





Metallica



# DEF LEPPARD

## A DECADE TO REMEMBER

AS WORLD WAITS FOR NEW LP, WE LOOK BACK AT 10 YEARS OF GREATNESS.

BY WINSTON CUMMINGS

**C**an it really be true that ten years have now passed since Def Leppard took their first steps up the rock and roll ladder? To some it seems like only yesterday that word began filtering to American shores about the "New Wave Of British Heavy Metal" which was being spearheaded by five teenagers from Sheffield, who were blending the pop harmonies of the Beatles with the heavy-handed approach of Judas Priest. Few would have guessed that those five young guys — vocalist Joe Elliott, guitarists Steve Clark and Pete Willis (since replaced by Phil Collen), drummer Rick Allen and bassist Rick Savage — would later emerge as the most popular band in the world. But even back then, Elliott sensed that something special was about to happen.

"We just like playing rock and roll," he said in 1980. "I hear people talk about this 'New Wave Of British Heavy Metal' that we're supposed to be part of and I'm not sure how to react. We're just carrying on with the music we've always loved — the things played by everyone from T. Rex and Thin Lizzy to Led Zeppelin. I don't think it's fair to compare us to any of them, but I don't think we're doing anything that revolutionary."

Whether or not their approach was revolutionary, over the next ten years Def Leppard was to sell more than 30 million albums around the world — a figure no other band in hard rock history could match. Perhaps even more amazingly, the band accomplished their sales success with only four album releases — **On Through The Night**, **High N' Dry**, **Pyromania** and **Hysteria**. In many ways Def Leppard has been the single most important force in bringing metal into a new age where albums were more than mere product and that bands dictated their recording and touring schedules to their labels. Sure, Led Zeppelin had done that to some extent a decade before Leppard, but with Zeppelin cranking out albums at almost yearly intervals they rarely tested the corporate

hierarchy in a significant way.

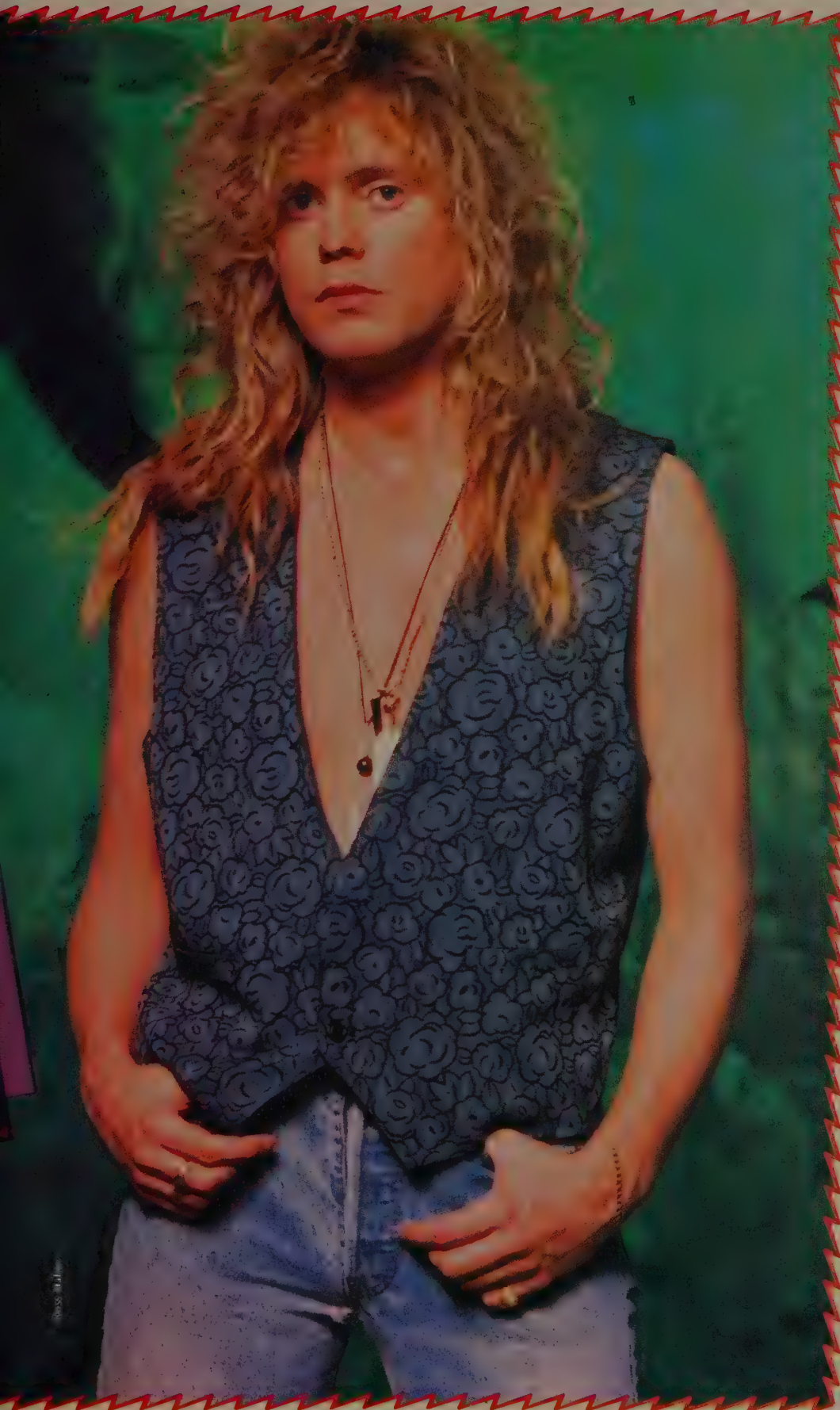
Of course, Def Leppard didn't set out to be the band to test how much time a band could take between albums and still maintain their popularity. If the band had their way they might have had six or even seven albums on the market by now. But due to circumstances that were often beyond their control, Def Leppard often found themselves taking two, three, and in the case of **Pyromania**, four years between their releases. While Elliott refuses to say that the band is proud of their infrequent album appearances, he does say that Leppard's success may well be due to their sporadic recording schedule.

Joe Elliott: "We've always believed the fans have to be hungry for you."

"We've always believed that the fans have to be hungry for you," he said during a break from the recording of the band's latest LP. "We were told on our very first American tour that it was better leaving the fans just a little hungry than feeding them more than they can handle. That advice came from AC/DC, and we've always remembered it. Actually, I was a bit concerned on the **Hysteria** world tour that we were playing some places too often. Before we went on the road I had said that if we had played a place twice during the **Pyromania** tour, I wanted to play it three times then. We did that — but I wonder what the cost was. I'd hate to think that our next concerts won't be an event to the fans."







**Rick Savage:** "It's hard for me to believe that Def Leppard has existed for as long as it has."

It seems highly unlikely that any Def Leppard concert in the near future won't be viewed as an event by those lucky enough to procure tickets. When the band begins their next tour, it is estimated that they'll be on the road for 14 months, play over 250 shows in front of 5 million fans, and gross in excess of \$30 million from ticket sales and merchandising revenues.

But after grossing an estimated \$25 million from their year-long *Hysteria* road trek, it's more than money that motivates the Leps — it's the desire to keep presenting the best music around in a state-of-the-art concert environment.

"Each of our tours has gotten bigger and better," Elliott said. "Some people may not realize that our last world tour was the first time

we started out as headliners from day one. We couldn't have put together a really massive stage show before that. But I don't know what we can do for an encore after what we did last time. The center-of-the-arena stage concept was actually the idea of our manager, so maybe he'll come up with something good this time too. (laughs) I don't know if I'd want the responsibility of coming up with something new."

One must wonder how the idea of packing up and leaving home for another year-long tour sits with the members of Def Leppard at this stage of their career. We're no longer talking about the wide-eyed teens who first came to America in 1980 with what Elliott described as "pudgy bodies and awful haircuts." Now each of the Leppard men is either married or involved in a serious relationship, so breaking the home bonds and hitting the highway isn't as carefree as it used to be. Some rockers have reacted to their growing personal responsibilities by cutting back on their touring schedules. But such a fate seems unlikely to befall the Leps in the near future — if ever.

"We love what we do so much," Elliott said. "Our wives and girlfriends understand our lives, and it's not like we weren't in a successful band when we met them. They knew what they were getting involved with — five crazy musicians who probably put their music ahead of everything else at times. But I don't think any of the families feel neglected. They're often brought out on the road — for our sakes as well as theirs — and we're always on the phones when we're not together. It's always amazed us how the families managed to show up for the shows in sunny places like Florida and California while passing on the cold snowy spots."

As they gear up for their latest attack on the rock and roll world, Def Leppard has never seemed healthier and happier. Unlike past years when Allen's tragic auto accident cast a pall over the band's life, and other internal crises' (such as the firing of Willis) kept the band from focusing fully on the task at hand, today this quintet is just a clean, mean rock and roll machine. They've all given up drinking, which used to be one of their favorite road pastimes, and their sedate in-bed-by-midnight lifestyle has served to bring even more fire to their musical attack. Certainly it has been a strange ten years for Def Leppard, but as Elliott looks back over the last decade he knows that despite the personal tragedies the band has suffered, they'd still change very little about their lives.

"Certainly we would change what happened to Rick," he said. "But on a professional basis we've been incredibly lucky: Right now we're probably the most confident we've ever been. We believe in ourselves to an incredible extent, and we're anxious to test some new waters. I think we'll get that chance in the year ahead with the new album and tour. I know we're all terribly excited about it. We just hope the fans are as excited as we are." □



# Poison

BLOOD  
&  
GUTS

WEST COAST QUARTET  
REVEAL PREVIOUSLY  
HIDDEN TALENTS ON  
**FLESH AND BLOOD**

C.C. DeVille: He's taken the wraps off his guitar playing on the band's latest LP.

BY ANDY SECHER

**T**his is the dawning of a new age for Poison — if you don't believe us just ask vocalist Bret Michaels, bassist Bobby Dall, guitarist C.C. DeVille and drummer Rikki Rockett. With the release of their third LP, **Flesh And Blood**, these multi-platinum rockers have turned a new page in their history book, revealing a more complex musical personality to offset their still wild and crazy off-stage lifestyle. Gone forever are the boys halcyon days of makeup and mascara and in their places are a sophisticated new look and sound that seem destined to win over a still-larger legion of fans for these Pennsylvania natives. Recently we journeyed to the band's home base in Los Angeles to have a free-wheeling conversation with the always loquacious Mr. Michaels about the pain, the pleasure and the problems of being in Poison.

**Hit Parader:** Bret, what do you feel is the biggest difference between Poison today and the band we first met when **Look What The**

**Cat Dragged In** was released four years ago?

**Bret Michaels:** We're four years wiser, tighter and better — it's really as simple as that.

Some people look at Poison and assume that our career has been a four-year-long party, and while we've certainly had our share of fun, we've also worked very hard for everything we've accomplished. People have seen us grow up — both physically and musically — over those years. The first album was very raw and innocent because we didn't know any better. We just thought we should act, dress and play like we did — and it worked! The second album showed that we gained a lot of experience. We started to tell stories in our songs, like *Every Rose Has Its Thorn*. With that album we began to touch people inside. That's what we've expanded upon with **Flesh And Blood**. We still have a lot of crotch rock songs on this one, but there are more songs than ever that are aimed at your heart and your head.

**HP:** What's motivated this change? Has it been Poison trying to convince their critics to take them seriously?

**BM:** I don't think that was really our motivation. We'll always have our critics, and that's fine with us. We changed because it was a natural part of growing up. There have been some wonderful times in this band, but we've all experienced a lot of pain over the last few years as well. When a close friend dies — as one of mine did a few years ago — you're obviously affected by that. You feel the pain, and you begin to wonder what's wrong with life — what's wrong with the world? You put on the TV and you see people killing people because of money or drugs and it makes you wonder what the hell is going on. But that's when you've got to dig down and start believing in people and in the strength we give one another. That's what one of the new songs, *Something To Believe In*, is about. You realize how precious life is, and that you've

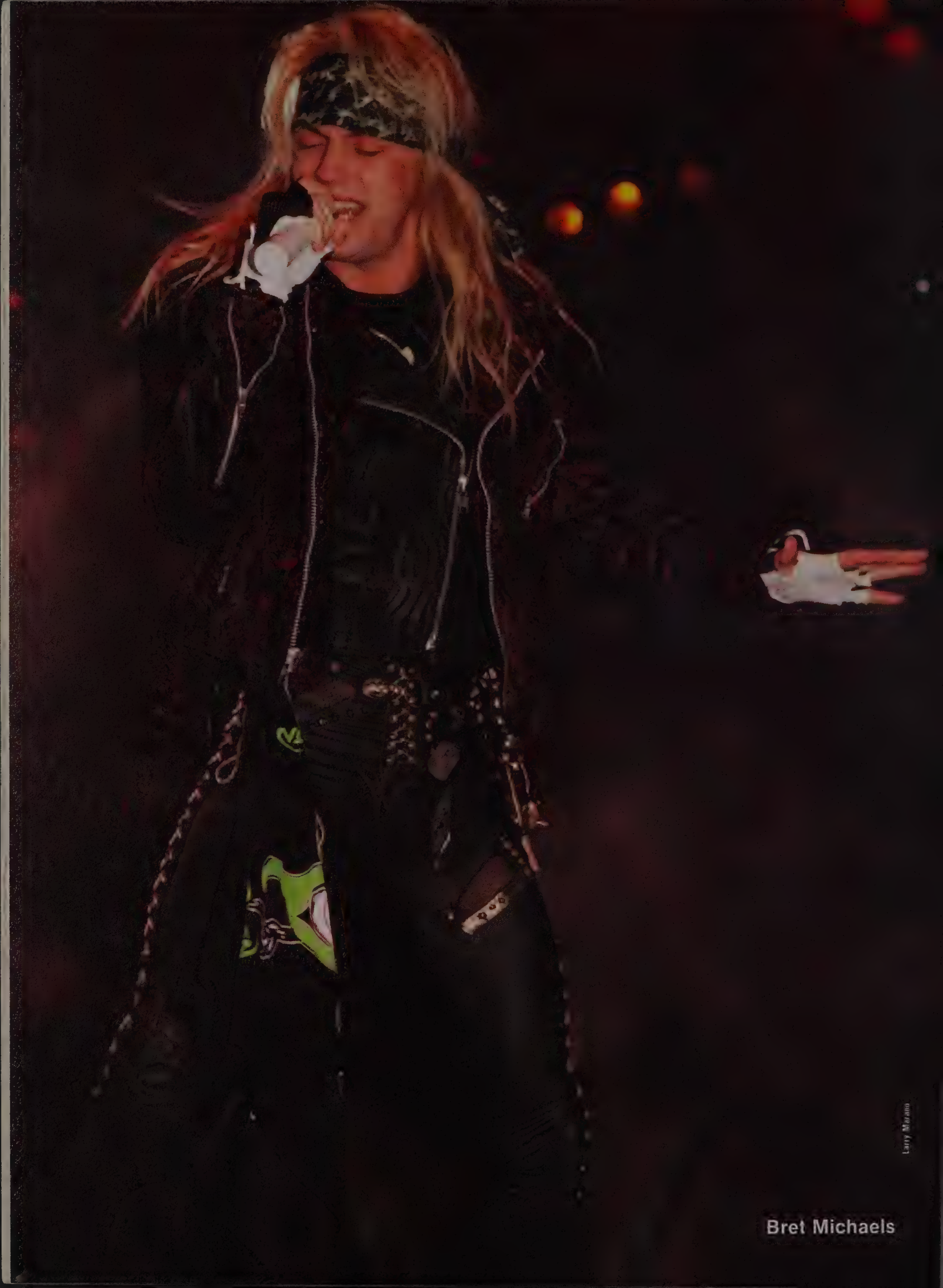




Photo: [illegible]

Poison







got to enjoy it no matter how bleak things may seem.

**HP:** Do you regret any of the things Poison has done in the past, especially the sexual attitudes you've espoused and the party-hearty lifestyle that you've represented?

**BM:** I don't regret that at all. Those things are still very much a part of this band. I don't mean to indicate that just because we have a song like *Something To Believe In* or *Life Has A Tragedy* on the record that we've lost any of our rock and roll attitude. We've tried to grow as songwriters on this album, but we're the same people we've always been. When we wore the makeup in the beginning, we did it because we thought it was cool — and the success we had tells us we were right. I'd make a bet right now that on this upcoming tour we'll probably be wilder than ever. We'll pour our hearts and souls out on stage, so by the time we come off, we'll be ready to have some fun.

**HP:** You've mentioned some of the more somber songs on the album. But what about your favorite rockers?

**BM:** Usually those kind of songs, the real catchy high-energy songs — things like *Nothing But A Good Time* — are written in the studio as we go along. We just start to jam and those kind of songs emerge. They're still a big part of Poison, and this record's got plenty of 'em. Two of my favorites at the moment are *Don't Give Up An Inch* and *Come Hell Or High Water* which will get anybody out of their seat. Believe me, the last thing we want to do is stop being a good-time rock and roll band, but since that's what everyone expects from us, I've tried to gear this conversation towards some of the newer things we've tried.

**HP:** Okay, what are some of those newer things?

**BM:** As an example, I told C.C. to just try whatever he felt like doing. He shouldn't be held back by convention. If he wanted to play slide guitar on one track or use open tuning on another, he should go for it. We know that some of the things we've done, like *Miles Away*, might hit some people the wrong way, but we're willing to take that chance. We've even thrown a few blues tricks on this record, which is something we've always wanted to do. The trick for us was to keep the hardcore Poison fans happy while trying to expand our sound a little. I think we've pulled that off really well.

**HP:** Before you talked about the image change that Poison has undergone. Is it safe to say the days of makeup and mascara are gone forever?

**BM:** The easiest way to answer that is to say that I don't have time to put that stuff on before a show anymore. I warm up for 45 minutes before every show, and with all the other things I have to take care of before we go on, I don't have an hour to put that stuff on the right way. Yeah, they're gone, but who knows where we'll go next? I don't think even we have an idea — which is part of the fun of being in Poison.

**HP:** You're a millionaire now with people around the world paying their hard earned money to buy your records and see you perform. Have you fulfilled all your childhood dreams?

**BM:** Being rich and famous was never my childhood dream, believe it or not. I was a poor kid, which is why we've recorded *Poor Boy Blues*. I still remember what it was like to have no money, and what it was like to move to L.A. and have to live in an old warehouse

for a year. But I was never motivated by money, big houses and big cars. I always dreamed of big P.A. systems and giant stages. I always wanted to be a rock star, so in that regard I have fulfilled my childhood dream. I'd sit in my room when I was a kid dreaming of touring the world and getting on stage every night and entertaining all those people. That's still the most fun for me. I'm basically a very shy, introverted person, but when I get on stage I'm a total extrovert. It's where the other side of my personality comes out.

**HP:** You seem very ready to get back on the road. A lot of your conversation seems geared for hitting the stage.

**BM:** First off, one of the things I'm changing this time is my stage rap. I want to talk with the audience this time — not at them. When we started out, it was pretty much the, "Hey there, fill in the blank, how the fuck are ya tonight?" Now I really want to talk to them about what's on my mind and find out what's on theirs. But yeah, I'm very ready to go on the road, this is going to be an incredible tour for us.

**HP:** What sort of stage tricks do you have planned?

**BM:** We're gonna have a huge stage that will have ramps running out into the audience. Bon Jovi might have flown over the crowd, but we're gonna walk right out into them. We want to be able to touch them and have them touch us. There will still be plenty of explosions and tricks, but the focus is going to be on the music. That's the thing people are gonna be talking about when they leave the arena. They might not remember what we looked like or what we did, but they're gonna be talking about how great a guitarist C.C. is or how Rikki's drum solo blew everyone away. When Rikki plays that solo he's gonna have a drum set that lowers from the roof, and he's gonna go up to meet it. You'll have to see it and hear it to believe it!

**HP:** You indicated before that the legendary Poison backstage parties will still be as wild as ever.

**BM:** Wilder than ever, I hope. The only difference is that we may try to hold down the number of people who come backstage. We want to meet and spend some time with everyone who comes back there, and sometimes when it's just wall-to-wall people you can't do that. We love people. That's one of the things that makes Poison tick. We know they love us too. We hope to have time to spend with everyone this year because if you don't catch us this time around, you'll have missed something very special. I'm not saying that to turn anyone on — I'm offering it as a promise. Poison's gonna blow everyone away this year; you can take that to the bank. □



Neil Zlozower

Rikki Rockett: "We all want to be taken more seriously as musicians this time."









# HIT PARADER MOTLEY CRUE



# BRUCE DICKINSON MAIDEN VOYAGE

VOCALIST TELLS THE STORY OF DEBUT SOLO VENTURE IN HIS OWN WORDS.

BY BRUCE DICKINSON



**H**ello. I got so frustrated at not communicating with you fans about my first solo album that I decided to write to you myself. Before that, however, let me say that my full name is actually Paul Bruce Dickinson and I was born on August 7th, 1958 in Worksop, in the county of Nottinghamshire, England. Worksop was and is a mining town in the north of the country and from the age of 4, I was raised in Sheffield, the local big city.

I went to local schools until, at the age of 13, I was packed off to a rural boarding school in Northamptonshire. Until I was thrown out at the age of 17, I had managed to appear in half a dozen or so plays, and got to be captain of the school fencing team.

Shortly before I was chucked out I developed an interest in singing. Mainly this was due to reasons of cost — there was no way I could afford to buy a drum kit, and to this day I still insist on playing everybody else's!!

After a brief dalliance with a military career in the Infantry, I went to London University where I was supposed to study history. I stayed at Queen Mary College in the East end of London by the skin of my teeth. My real passion was on the stage, but instead of acting, I was singing.

There was no question of me singing anything other than rock music, the more melodramatic, and over the top the better. Punk happened right at the time I was a student in East London. I liked its energy but loathed its self destructive content.

I was in a couple of bands, the first, called Speed, was a 1979 pre... to speed metal... damn... 10 years too early. I suppose we sounded like a cross between Judas Priest and the Stranglers on amyl nitrate. Around this time the keyboard player in the band taught me how to play guitar, so that I could argue with guitarists for ever more and write songs without a white stick and a guide dog. We gigged around London receiving less money than we paid out and the height of our success was playing at the college supporting Manfred Mann's Earth Band.

Next came a band called Shots, formed with Australian guitarist Tony Lee and two brothers from Birmingham, Doug and Tony Siviter. I went into the studio for the first time and started to develop a style based on a mixture of heavy metal histrionics laced with melodramatic English rock bands like Van der Graaf Generator and Arthur Brown's Kingdom Come. Shots gigged around the Midlands and London for a year or so, and at one point we even had an agent. We obtained a one-off gig 500 miles away at an airbase in Scotland. So much for the business!!

I was playing in a pub in Gravesend called the Prince of Wales when two members of a band called Samson walked in. By the time they walked out they had the number of the public telephone in the college bar.

I finished my history degree examinations in the summer of 1979 and walked straight into a job as a professional singer with the guys that I had met in the pub. Salary, \$50 a week. Samson had a deal with a company called Lazer, and made an album called **Summons**. We toured with Saxon, Iron Maiden, and a neurotic band called White Spirit, who had an incredible guitarist called Janick Gers.

Samson went on to sign a deal with Gem Records and we came up with a second album, **Head On**, that made the English Top 40. Despite rave reviews of live gigs, the band got left behind as Iron Maiden and Def Leppard signed mega deals and disappeared off on world tours. By the third album, **Shock Tactics**, the record company was going bust and we were involved in horrendous litigation with our management. The band's career was in tatters.

My last gig with Samson was in August, 1981, and like most things, was an ending and a new beginning. Mel Gaynor, now with Simple Minds, was playing drums, and Paul Samson, Chris Aylmer and I played the Reading Festival. The BBC recorded the show, and I was not to know that Rod Smallwood and Steve Harris, manager and bassist with Iron Maiden, had flown over from their tour in France specifically to check me out. We sank a few pints, talked and, of course, I couldn't wait to join. Maiden was doing EXACTLY what I wanted to musically.

The history of Iron Maiden is well documented, videoed and recorded so there's no need to go into that, suffice to say that from my point of view, being in Maiden

just gets better and better from every standpoint — musical, creative, social, friendship-wise — everything. We've so far made eight albums, (I've been on the last six) sold over 25 million records everywhere, and had an 'effen great time. Yet we're still really excited by the whole Maiden thing and can't wait to get out again.

How then did I end up doing a solo record like **Tattooed Millionaire**? The answer is that the album took me utterly by surprise. Earlier in the year I had made a conscious decision that I would *not* do a solo album — I didn't have time. I mean, in between trying to get my own management company (in conjunction with Sanctuary) on its legs, importing and selling fencing equipment, writing books, training and competing four days a week, producing and directing the odd video here and there it was turning into one hell of a year off (not to mention the divorce, the film script, going on the road as a lighting man for a month etc., etc.)... Even the household cat was beginning to look at me a little strangely. I was ambushed by a song called *Bring Your Daughter To The Slaughter*.

Ralph Simon of my publishers, Zomba, asked if I was interested in doing a one off song for a movie. The idea intrigued me so I said O.K. I always tend to come up with my best ideas under pressure, so *Bring Your Daughter* was written during a social visit to a friend's house on a Sunday evening! As I recall, I borrowed his guitar, he went to the loo and when he came back I said, "What do you think of this?" and played him the chorus.

As far as feel was concerned, I wanted to get back to where I started, the late '60s and early '70s, but with modern day studio technology to translate the energy onto tape. I'm just fed up with meaningless shit being turned out by ever more effective marketing moves. I figured that if I could produce some simple, good songs and honest, real playing and real singing, then I could liven up the appetites of all people who never buy albums any more because most of them are crap. I wanted musicians who played music with their souls not their wallets, and, as somebody who can't even program a washing machine, I was determined that keyboards and synths were out.

I phoned up Janick Gers because he was a friend and a fine player. He also had an edge to his guitar sound that I missed in most modern rock guitarists. It's nothing to do with scales or notes, it's down to passion and a little glint in the eyes that says, "I fucking well mean it." Next I recalled asking, "who's that on drums?" It turned out to be a young Italian kid called Fabio Del Rio. The guy had come over from Italy and slept rough in Heathrow airport for two weeks until he learned enough English to escape!! When we recorded the album he still didn't have his own drum kit!

He's got a kit now because Jagged Edge have now signed a major worldwide deal with Polydor Records and will be our special guests in Europe and the USA. Unfortunately, Fabio won't play twice a night in two bands so I'll need to get a drummer for the tour!

On bass I used a guy called Andy Carr. Andy auditioned for a band called 3 Rivers that I co-managed, and from the moment he walked in the room it was obvious he was a star. I decided to give him a try. It turned out so well that Fabio moved into his flat — how's that for a bass and drum combo!

Janick and myself worked on the songs in the front room of his house in Hounslow — right under the flight path to London airport. It took us a week to write the album, a week to rehearse it, and then straight into Battery studios in Willesden with producer Chris Taangarides. The album was mixed by Nigel Green, one of the best studio mixers ever, who's worked on everything from Leppard and Foreigner through to AC/DC. The last time I saw Nigel was eight years ago when he was tape-op on the **Number Of The Beast** Maiden album. He was with Maiden even before me when he was also tape-op on **Killers** in 1981! The solo record is not a "one-off." It's an attempt at a serious career in parallel to Maiden working around the Maiden schedule.

Anyway there it is and here I am. Right now I am enjoying myself and I feel like the 1990s are going to be a really creative time for me. It's going to be bloody hard work, but then as my Grandad said, "A bit of hard work never did anybody any harm." □





**Janick Gers & Bruce Dickinson**



BY HARLAN F. SNIDER

**A**t last there seems to be some good news to report on the Guns N' Roses front. After months (or has it been years) of internal conflict, public outrage and countless recording delays, it appears that vocalist Axl Rose, guitarist Slash, drummer Steven Adler, bassist Duff McKagan and guitarist Izzy Stradlin have put their rock and roll machine into overdrive and are cranking out the hits at a near-record pace. In fact, if current reports are to be believed, it now seems almost certain that the band's next album will be a two-record set featuring no less than 25 songs. To throw even more confusion into the Gunners always unpredictable pot, inside reports say that both Slash and McKagan are handling lead vocals on a number of tracks.

So what does this all mean for Guns N' Roses? Have they managed to put their bickering on the back burner long enough to complete an album some were believing would never be recorded? Does the vocal emergence of other band members signal that Rose's oft-voiced threats to leave the band are being answered in a constructive fashion? And does the abundance of new material (some of which reportedly breaks exciting new ground in terms of both content and song length) mean a new bonanza for the group's record label, Geffen Records?

"We're just making music — the music we want," McKagan said. "People shouldn't try to read so much into everything we do. I don't think more goes on within Guns N' Roses than within a lot of bands when it comes to making music. Everyone seems to love to pick us apart and try to see if there's trouble. Well, there really isn't. We're the same as we've always been. Before, nobody cared. Now it seems like everyone does."

Certainly it does seem as if everyone cares about Guns N' Roses. With the latest count for sales of their debut LP, **Appetite For Destruction** and EP, **Live Like A Suicide**, now past the 15 million barrier, no band on earth can match the sudden impact that these Top Gunners have had on the rock world. But with success invariably comes the intruding eye of the public, wanting — and demanding — to know what goes on with the band every hour of the day. Suddenly every trip to the men's room becomes front-page news, and each night out becomes new fodder for the international gossip wires. Certainly the boys in the band have done their share to provide these media snoops with more than enough material to keep the press mills busy for months on end. But as Slash was quick to point out, sometimes it isn't that easy being in a famous rock and roll band.

# GUNS N' ROSES

## NASTY BOYS

MULTI-PLATINUM ROCKERS PROVE THEY'RE METAL'S MOST DANGEROUS BAND.



Slash: "I don't think any of us has wanted the kind of attention we've gotten."



"I don't think any of us ever wanted the kind of attention we've gotten," he said. "We've always been into the music, and that's hard for some people to understand. They look at us and want us to act a certain way and say certain things. We just won't do it. We don't put on an act for anybody. We're just us, and that's been good enough for the fans. If people don't like what we say and do, that's their problem, not ours. We're not gonna change the way we live just because we've sold a few records."

Selling their share of albums, however, has cast the band in the light of being the most visible exponents of the heavy metal lifestyle on earth. Their tattooed skins, tattered jeans and

black leather jackets have convinced more than a few critics that heavy metal is once again the "dangerous" cultural element that is threatening to subvert the youth of the world. The drunken public escapades of Slash and McKagan at such functions as the American Music Awards have forced many to cry out, "Where are the 'safe' metal performers like Bon Jovi, when we need them?"

For their part, the Gunners couldn't care less about their public perception. They've now managed to attain the lofty plateau enjoyed by few others where no matter what they say and do, their popularity only increases. What can you say to hurt Guns N' Roses? With the band's

public outrages being well documented, there seems to be no scandal that could possibly dethrone rock's new kings from their perch. In fact, some have begun to speculate that the band has manipulated the media in a way to keep their recognition factor at a high level even during their lengthy recording hiatus. Have the group's "fast lane" frolics been a media hype? One noted rocker thinks it just might be.

"I've hung out with Slash quite a bit while we were in L.A.," Bang Tango's lead singer Joe LeSte said. "All I can tell you is that he's a great guy. I had heard all the stories about drugs and craziness, and all I can say is that I didn't see any of it. He's a very together guy. The thing that surprised me the most is his sense of humor. I think he kind of gets a kick out of all the furor the band causes in the press. I wouldn't put it past him to pull a few stunts just to get a reaction out of people."

If getting people to react has been Slash's ambition over the last few months, he's certainly achieved his goal. In fact, rarely has anyone been the target of more abuse from both the rock press and the "straight" media than the dreadlocked guitarist. Many (including the staff at *Hit Parader*) have indicated that his rash of public outrages have set back the metal cause, throwing the form back into a "dark age" when conventional TV outlets looked at the music as the black sheep of the rock family.

But then, being outrageous and controversial has always been at the heart of Guns N' Roses, from the gay bashing Rose indulged in on their EP to the controversial rape scene that adorned their original album cover (which was quickly changed), the Gunners seem to look at humanity as merely a target for their poison pen song lyrics. While some had hoped that the band had gotten some of this controversy out of their systems, it now seems that their new material will focus in on just as many social ills and injustices as before. While Rose and the band remain mum about exactly what their latest batch of lyrics are about, those close to the scene indicate that no one is immune from feeling the heat of Guns N' Roses.

"They like raising eyebrows, but the music and the lyrics come from their hearts," an industry insider said. "They know what they're doing. The success they've had hasn't been luck. They're a very skilled group of musicians, and if their songs offend some people, I've got to believe that was their intent. I don't think they were counting on the gays to be as outraged as they were, but I'm pretty sure they knew that women's groups were gonna complain about the original cover of *Appetite*. I don't think anyone can speculate what they've got up their sleeve this time — and I'm not so sure that even they know what they're gonna do. All I know is that it should be a lot of fun to see what's gonna happen in the months ahead. It should be the best show in town." □



Duff McKagan: "People shouldn't try to read so much into everything we do."



# LIVE ON STAGE

## WHITESNAKE

David Coverdale, Adrian Vandenberg, Steve Vai, Rudy Sarzo and Tommy Aldridge have a combined total of over 50 year's worth of experience on the concert stage. When Whitesnake hits the lights each night during their massive *Slip Of The Tongue* world tour, it's easy to see how those years of knowledge are utilized to provide the group's legion of fans with a sight and sound extravaganza. From Coverdale's hip-shaking, microphone-quaking stage moves, to Vai's state-of-the-art guitar work, there's not a band alive that can match Whitesnake, live on stage.



Nick Charles

Adrian Vandenberg: "There have been some new experiences for us this time, and many of them have been incredibly challenging."



Rudy Sarzo: "Working with Whitesnake is a dream job for any musician."



Larry Marano

Steve Vai: "I've learned a hell of a lot on this tour."





Jeffrey Mager

**David Coverdale**  
www.davidcoverdale.com



# LITA FORD

## QUEEN OF THE ROAD

**STILETTO** PROVES THAT BLONDE BOMBER HAS REACHED SUPERSTAR STATUS.



Lita Ford: "Things in my life just keep getting better and better."

BY ROB ANDREWS

**L**ita Ford has a distinct advantage over most of her heavy-metal brothers and sisters. Sometimes when you cop a quick glance at MTV, bands and individual stars begin to blend together into a rather faceless melange. Was that the lead singer of Shotgun Messiah or the drummer from Slaughter? But when it comes to Lovely Lita, it's virtually impossible to confuse her with anyone else in the rock and roll world. Being a woman has proven to be a great advantage to the lovely Ms. Ford, but her alluring smile and attractive figure only highlight the hard-hitting tunes she's crafted during her decade-long career. Certainly she's had a number of hurdles to clear during

that time — including being dropped by her original record label and an admitted problem with substance abuse — but today, as her latest LP, *Stiletto*, begins its climb up the charts, the world has never looked brighter for Ford.

"Things just keep getting better and better," she said with typical enthusiasm. "I thought 1989 was going to be the best year of my life because I got married, had my album go platinum and had a great world tour. But 1990 is shaping up to be even better. My personal life is great, this album is the best thing I've ever done, and I'll be able to headline arenas this time on tour. What could be better than that? People tell me that things can still get better,

but I don't know how."

One of the most intriguing changes in Lita's life over the last year has been her marriage to former W.A.S.P. guitarist Chris Holmes. Once known as "the queen of rock and roll parties," Lita admits that she's toned down her party-hearty ways now preferring to spend as much time as she can with her hubby in their home in the outskirts of L.A., though rumors of some marital problems have recently hit the rock wires. It's no secret that in her younger days Lita cut quite a path through rock society, having relationships with the likes of Motley Crue's Nikki Sixx and Black Sabbath's Tony Iommi before settling down with her "mean man" Chris.





Neil Zlozower

"I've always been attracted to musicians," she said. "I think it takes somebody in this crazy business to really understand what you have to go through. It would be very tough on a guy who was a 9-to-5 worker to deal with a woman like me who's often sleeping all day and working with her band all night, and then going on the road for a year at a time. That really would make for a very difficult relationship. But someone like Chris, who's been in bands all his life, understands me and what I have to do to be successful. He'll come out on the road for a few days while I'm on tour, and I've gone out to see him on the road too.

"We have a great relationship," she added. "He really is a different kind of guy — but somebody that people have a really warped

perception of. They saw him in that movie, **Decline Of Western Civilization**, and they got the idea that all he does all day is sit around and drink. Well, he does drink, but he's one of the sweetest, most thoughtful guys I've ever met. We're really in love, and it's added a great deal to my life."

The happiness that Ford now feels towards both her personal and professional life may well be reflected on the grooves of **Stiletto**. While such songs as *Fire Queen* still rock with pure power and passion, there's no question that much of her new-material exhibits an up-beat quality noticeably lacking on her earlier LPs. A major change has also seen Lita take more responsibility for her own songwriting, passing over both outside writers and guest appear-

ances by the friends who made her *Lita* LP a platinum success.

"It would have been great to go back and work with people like Ozzy Osbourne, Nikki Sixx or Lemmy again," she said. "But I did that on the *Lita* album, and now I want to test myself a little more. I feel very confident in my songwriting this time, and I want to see how my writing stands up over a whole album. I think there is a continuation in style from the last album in certain respects, and some big surprises in others. I think the fans will really dig it... I know I do."

Of course, it's no secret that Ford's songwriting talents have only played part of the role that had led her to stardom. Her healthy, blonde appearance has also been a big asset, especially when it comes time to make a video for MTV. Lita knows all-too-well that it was her hot looks that first garnered attention for her video *Kiss Me Deadly* last year, and she's determined to play up her appearance again in her latest clips. While she still hasn't decided exactly what new song will first be given the video treatment, it seems safe to say that Lita's male (and female) admirers will have plenty to look at when the new clip hits the TV screen.

"I'm looking forward to making videos for a number of the songs on this album," she said. "There are quite a few of 'em that I think would really work well that way. But I certainly didn't write 'em or record 'em with MTV in mind. I'm still from the 'old school' of rock and roll. I write a song because it sounds good to me. I'll let the people at my label decide which songs should be done as videos, and I'll let the directors they hire decide how we should shoot 'em. I'm not saying that I don't care about the videos because I do. But planning those isn't my strength. I'll write 'em and record 'em — let somebody else worry about filming 'em. I'd rather worry about getting the stage show together."

Speaking of Ford's stage show, it now appears that she'll be heading out on the biggest tour of her career. The success of her last few albums has elevated her to headlining status, and if she can put together a package with a strong opening act, Lita may venture into the arenas as a show-topper for the first time. For someone who has spent the last 15 years on the road (including her five year stint with the notorious Runaways), the chance to play the biggest arenas in the world is truly a dream-come-true.

"I can't tell you how excited I am about getting back on the road," she said. "I don't care how long this tour goes, I know I'll be ready every night. I'm gonna get the best tour bus I can find and just move in for the long haul. I'm not into getting a plane like the guys in Bon Jovi or Motley Crue have done. I don't like flying that much, especially in those small planes. Just give me a tour bus, a road map and some places to play and I'll be happy for a long, long time." □



# SLAUGHTER ON THE HUNT

HERE'S THE INSIDE WORD ON METAL'S HOTTEST YOUNG BAND.

BY ELIANNE HALBERSBERG

**M**ark Slaughter is feeling no pain, despite an ear infection that has put him out of commission and held him back from a promotional tour in support of *Stick It To Ya*. While Dana Strum, Tim Kelly, and Blas Elias are out on the road spreading the news, Slaughter is at home having his pillows fluffed and taking it easy. This hasn't affected his mood, however, as the group's debut album is doing exceptionally well and keeping everyone in the best of spirits. A long-form video is in the works, depicting "The life and times of Slaughter," he laughs, and the Kiss tour is well under way.

**Hit Parader:** Bring us up to date on everything that has been happening since the release of the album.

**Mark Slaughter:** I can't believe it. We were in the Top 40 on the album charts within nine weeks of release, and had already sold 300,000 copies. I always dreamed of something like this and to see it actually happening — I'm still waiting for my ruby slippers to disappear! We were number one two weeks in a row on Dial-MTV for *Up All Night* and to us, that's really exciting because it means that the fans are buying the records and making us number one. Radio has given us a lot of support; we just went "breaker." The main thing, though, is that people are there in the seats when we play because that's what this band was built for. It's important for us to get out there because the feeling of playing live — there is no other like it in the world!

**HP:** How much of your success do you credit to your original fan base from your time in the Vinnie Vincent Invasion?

**MS:** A lot of people are getting hooked up with us through our hotline number, which is on the record, so we can put them on the mailing list and keep them informed. A lot of bands escape the fact that the fans put them where they are. It's growing all the time for us; we're getting 500 calls a day. It's not a toll line, either. It's straight into the band. Why should people have to pay an extra price to know the details? As far as our fan base, the other project Dana and I were in didn't sell what this is selling. We beat those total sales within two months. The fan base had only so much awareness and now kids are coming out in force.

**HP:** Why do you think this is happening?

**MS:** I don't know. Maybe people are looking for another type of band and Slaughter is it. It's unbelievable. For a Top 200 album to be at #36 with a bullet — what can you say? We sold 20,000 copies in one day! That blows my mind! There is only so much we can do, then it's up to the people and how much they get into it. Sales and everything else doesn't change our outlook toward the band, how we feel about our fans. Nobody has egos or head trips. We're just thankful for everything that comes our way, because the minute you take something for granted, it's gone.

**HP:** What kept the original core of fans faithful to you?

**MS:** Probably because Dana and I signed autographs after shows. We got to know a lot of people who realized that we didn't think of ourselves as eating off of a silver platter. I was living in a trailer at the time. It hasn't been the easiest road in the world. Life isn't easy. It's what you put into it.

The more you put out, the more you get back, and we're getting back so much. We're very thankful.

**HP:** How did you end up on the Kiss tour?

**MS:** It is kind of ironic, isn't it? We spoke to Gene and Paul at the post-Grammy parties and some conventions, ran into each other, and it was like we merged together. We're thankful they picked up on us. Playing arenas on a debut album and having never played live as a group even once — it's so exciting!

**HP:** In retrospect, is it difficult to believe the past with Vinnie Vincent ever existed?

**MS:** Yeah, it is. When I look at pictures of myself as a blond... I feel better not having to see a hairdresser every two months! I feel more natural and at ease with myself instead of trying to be something I'm not. One thing Slaughter stands for is "Be Yourself." People see through it when you're trying to be what you aren't. They don't take you for real. Dana and I are trying to move forward, forget the past, act like it never happened. It's not that we aren't thankful for where it put us, but we have to move on, live for the future, and try to make it a better situation.

**HP:** Did you ever think things would turn out this way?

**MS:** No. I had a yearning to do what I'm doing, get out and play. But for anybody to make a living at music, is a very rewarding thing; doing what you love and getting paid for it. If you love your job, then to see your video chosen Number One by the people, and have fans writing to magazines asking for more on your band — it's amazing.

**HP:** What are some of the things you are doing to make sure that Slaughter is represented as a band, and not just you and Dana?

**MS:** We didn't start this until we had all four members in place. We did demos as a band, gave the guys a fair deal. They're not sidemen. We look at what we're trying to do. For instance, when I met Blas, I said, "You're a great drummer, you've got the whole trip as far as getting out there, the hunger of wanting to play and succeed. Let's hang out." The bottom line: if he's not a friend, someone you'll be comfortable with for years, there's no point. You have to get along and have respect for the other guys as people first, then as musicians. That makes a band. We have that friendship.

**HP:** What is Slaughter like on stage?

**MS:** A lot harder than the record, a little more musical in the sense of showing our chops off. Tim plays a lot more guitar, but he's very fluent, soothing and emotional, unlike a lot of soloists. He's an old school player and has no training. He learned from the street and has a different approach. He doesn't care about what is technical. He just does what feels good. Blas is very visual, with a big, huge drum kit on an interesting platform, at an angle, like in the video. Dana is his same old stomping self, running around the stage headbanging! On a whole, the best way to describe the band is spontaneous. There is no set thing we'll do. We're just trying to bring back the emotion of great rock and roll. We just want to go out, play and have fun. □





Slaughter



# KISS

## MADE IN THE SHADE

PAUL STANLEY SPEAKS HIS MIND ABOUT LIFE'S GOOD, BAD AND UGLY.

BY BRYAN HARDING

**K**iss have never been an easy band to figure out. Despite the apparent simplicity of their straightforward rock style, there's always been more lurking in the minds of the band's members than meets the public eye... much more in fact. Today, with sales for their latest LP, **Hot In The Shade**, finally cracking the million sales level after six months of struggle, Messers. Stanley, Simmons, Kulick and Carr find themselves at yet another critical career juncture. Already the band had to delay the start of their U.S. tour for four months in order to make sure that public demand was there, and countless stories have circulated through the rock press in recent months about possible reunions and the return of the infamous Kiss makeup. We figured there was only one way to get to the bottom of all this, and that was to sit down with Paul Stanley and ask him exactly what was going on with Kiss.

**Hit Parader:** Paul, Kiss is always surrounded by rumors. But the hottest one is that you'll be putting on the old makeup for at least a few shows at the end of this U.S. tour.

**Paul Stanley:** You can forget about that. I'd love to know how these rumors get started, but I've always gone by the old attitude that it's better to have people making up rumors about you than not talking about you at all. The simple fact is that we put the makeup back on for a video a few months ago, and now everyone thinks that's going to be part of the tour. Well, it's not. It was a lot of fun to put the makeup back on; it was nice to see I could still put my star on without any help. It was also nice to know that the old costumes still fit. It was a little strange looking around and seeing Gene in his costume, but it brought back a lot of great memories... but that's not for today.

**HP:** **Hot In The Shade** hasn't been the most successful album in Kiss' career. Does your pattern of album sales concern you?

**PS:** The record has sold almost a million copies — and that was really before the tour even began! There aren't too many bands around who can sell a million albums every time out so we certainly have nothing to be ashamed about. Am I happy about the way the album has sold? No, I'm not. I want to sell a lot more, but a million copies is a nice place to start. We're gonna be on the road with this tour right through the winter, so ask me how pleased I am with the album's sales around Christmas time — I think I'll probably have a very different answer for you.

**HP:** You talk about the tour going right through the winter, but why did you wait for months to begin your road jaunt. That's highly unusual for Kiss.

**PS:** It is a little unusual for us, but we wanted the full impact of the album to hit the fans, and that took a little time. We also wanted to finish building this stage set which is the biggest and most elaborate set we've ever had — and you know for Kiss that's really saying something. Anyone who's seen the show knows that it's really a classic Kiss show with all the lasers, smoke bombs and effects. The stage itself took longer than we expected to construct, so we had the choice of heading out earlier and doing a tour where the focus would be squarely on the music — which would have been fine with us. Or we could have waited just a little longer and given the fans something really special.

**HP:** There was talk that promoters around the country hadn't shown that much interest in Kiss' tour last winter when the record first came out. Is

that true?

**PS:** C'mon, don't be silly.

**HP:** So you feel Kiss still has the same drawing power today as ten years ago?

**PS:** If you're asking me if Kiss is a better band in 1990 than we were in 1980 the answer is definitely yes! The new album is a return to the kind of music Kiss was making on **Destroyer** back in 1976 — straight ahead rock and roll. It's a different world today than it was back then, but we can still certainly hold our own.

**HP:** It seems that the band is on stage longer than on recent tours. Is that true?

**PS:** We're up there for more than two hours every night. When you have as much to play as we do, and you don't want anyone to go home unsatisfied, you've got to be prepared to play a long, long time. But I don't mind, that's what I live for. We're playing some of the older Kiss tunes that we haven't played in a few years, and we're playing a lot of things off the new album too. There's something for everyone at our show.

**HP:** It's been said that you and Gene Simmons have lost some of your interest in Kiss over the last few years due to your getting involved in outside projects. How do you react to that?

**PS:** I think that's been asked of Gene more than of me. All you've got to do is listen to the albums we've made to know that I've been writing some of the best material of my life. Gene has cut back on many of his other projects just so he can contribute more to Kiss, and his songs on **Hot In The Shade** are the best he's done in quite a while. You can tell he put a lot more time and effort into them. We both know that Kiss is our top priority and I don't think that anyone can question that anymore. We're not doing outside production jobs and Gene's put his acting career on hold for the time being. We're focusing everything on Kiss.

**HP:** One of the inevitable questions that's got to be asked with Kiss on tour is when — if ever — we'll get to hear a **Kiss Alive III** collection?

**PS:** We do get asked that a lot, and I've got to say that I'd like to hear it too. But the fact is that live albums aren't as popular today as they were back when the first two **Alive** albums came out, so there is a bit of a risk. On top of that, we're really having no problem writing new material for studio albums, so there's no need to do a live album at this time. I keep saying that we'll do one more studio album and then do **Alive III**, but I've been saying that for a few years now. It's been 14 years since **Alive II**, and those albums have become legendary. We're a better band today, so we just want to make sure that we can make **Alive III**, whenever it comes out, an album that can live up to the reputation the first two live Kiss albums have.

**HP:** Are you getting sick and tired of people asking questions regarding reunions, breakups and sales declines?

**PS:** It does get a little silly at times. I think that the press would almost like to see us fail in some regard — but I know the fans don't want to see that at all. Right now this band is happier and healthier than it's been in a long, long time. I'm not here to try and convince anyone of that. You can believe it if you want. All I can say is that I've always been a man of action, and I'll back up anything I've said with a hell of a lot of action on stage every night. □









**Damn Yankees**



# DAMN YANKEES

## EXPERIENCE COUNTS

VETERAN ROCKERS JOIN FORCES TO PROVE THEY STILL HAVE WHAT IT TAKES.

BY BARBARA WRIGHT

**N**o, it's not a case of a drug hallucination or a flashback. Nor is it a case of a bad dream resulting from an ingested 7-11 chimichanga eaten too late at night. It's the Damn Yankees who embody all the rock and roll justice just like their name sakes from the civil war. Ted Nugent, Tommy Shaw (ex-Styx vocalist and guitarist), Jack Blades (ex-Night Ranger bassist and lead singer) and newcomer Michael Cartellone (a drummer who has been known to turn his drum sticks into tooth picks while touring with Shaw during his solo stint) make up Damn Yankees and have waged war against wimpy, unsoulful and homogenized music on their self-titled debut LP.

From a simple jam session between Ted and Tommy in December of '88 until the release of the record, the band has managed to keep their musical "vision" of playing down and dirty rock and roll, with lots of rhythm and blues thrown in for feeling. To many people's surprise, these diverse personalities, with their extensive credentials, are blending their talents and proving wrong industry insiders who said it would never work. Damn Yankees have indeed produced new and revitalized music and proved that *veterans* can pool their talents and not their egos.

**"The public can't picture Ted Nugent fitting in with these guys because they think I can't fit in with anybody."**

**Hit Parader:** What were some of the initial reactions to you guys getting together?

**Ted Nugent:** I know upon consideration of the elements in Damn Yankees: Tommy, Jack, Ted and Michael, I'm sure we confuse people. When people think of Styx, they think of real pretty vocals and real wimpy music. Even though Night Ranger and Styx have been responsible for some of the classic rock of all time: *Renegade* by Tommy or *Don't Tell Me You Love Me* by Night Ranger, they have this rep of being ballad type bands. Tommy and Jack wanted to play with me for one simple reason: they wanted to play in a power driven, high energy, kick ass, rhythm and blues, irreverent rock band. We all agreed we'd only play music we all believed in. I think the general public couldn't even conceive of Ted Nugent possibly fitting in with those guys because Ted Nugent can't fit in with *anybody*. I guess that might be the misconception, but the bottom line is that I like to think I have a sense of intelligence, and enough of a sense of pulse for rock where I could play with anybody who also shares that pulse. This is, in fact, what happened with Damn Yankees. Once people hear it, I don't really think they're surprised.

**HP:** When we first heard the single, *Coming Of Age*, it was so fresh and so new that I thought it was some great new band. So to make a long question a little shorter, how did you manage to put such vitality and have such a youthful perspective on this album?

**TN:** The spirit of the project was that of a free for all, if I do say so myself. When we got together we never got serious and said, "I think we should do this lick in this pattern and augment these chords in this approach." We all got together, plugged in our guitars in an amplifier in some shitty little basement, a roach infested garage, or some dinky, little rehearsal studio and started cranking with the uninhibitedness that we were weaned on. It never left that realm. Bottom line is the record, the rehearsals, the recording was *fun*. The minute it stopped being fun, I would've walked. I think the rest of them would have too. We had a lot of fun creating this record and I'm convinced that that fun is delivered on the tracks. There's very little serious shit on this record. When we put on our instruments, we retain a timelessness. All the attitudes that permeated our teenage hormone-ridden bodies when we used to beat ourselves up with our guitars come rushing back. That's a zone of freedom for musicianship that's very rare to capture. When we play we think in terms of mini skirts, partying, living it up, and shit kicking. We're all shit kickers, and that's what happens when we put on our guitars — we kick shit.

**HP:** So is this band a one-shot album?

**TN:** Nothing is permanent until it's all over, then you can say it was permanent. It sure as hell ain't no one album deal. We're already writing songs for our next album. We're well into our second. We're definitely going on the road. I suppose all four of us are dedicating five years to Damn Yankees to see how it develops. As long as it's fun, we're rockin'.

**HP:** What about your contractual solo obligations?

**TN:** I'm into the next Ted Nugent solo album. I'm still on Atlantic Records. I've got a bunch of great material that I'm really excited about. I've been cultivating it for awhile. It's totally on the back burner because Damn Yankees are my number one priority right now. But I can't stop the creative juices from flowing. It's like hot lava in the night, I just can't stop it, baby. I've got great damn songs and it was already half done by the time we hit the road. I'd like to see it done and out as soon as the Yankees get off the road in January of '91.

**HP:** What are three of your favorite songs off of the album and why?

**TN:** *Mystified*, *Pile Driver* and *Rock City*. They're tough and energized more than the others. And, once again, I'm spoiled. I love my guitar solos. The guitar solo in *Rock City* could eliminate homosexuality in America. It's just a wonder guitar solo. □



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# SHOOTING

## THE ALMIGHTY

When you've got a name like The Almighty, you've got plenty to live up to. As a matter of fact, vocalist/guitarist Ricky Warwick and his band of bad boys (drummer Stump Monroe, bassist Floyd London and guitarist Tantrum) love the idea that their moniker tells everyone right off the bat that these British bashers mean business... serious business. With the release of their debut LP, *Blood, Fire & Love*, the band has staked a claim to the British heavy metal crown first created by the likes of Motorhead over a decade ago. Their loud, brash and bold sound — heavy on the rough edges and light on the studio polish — will delight those fans who believe that metal is supposed to turn off as many people as it turns on.

"We've proven that you can just go out and play some honest rock and roll and get away with it," Warwick said. "We write a lot of songs about sex and the meaning of life, but we keep things simple. We really believe in what we're doing — which is something I don't know if too many other bands out there at the moment can honestly say."

The Almighty have risen in less than two years to their position as the latest in an ever-increasing list of "British saviors". Formed by Warwick after he departed from New Model Army, the band's first live gig was in London on Easter Sunday, 1988, when they opened for a local band called God. (Needless to say the God/Almighty marquee raised a few eyebrows around quaint old London.) Almost immediately the British press — starved for some good, home-grown talent, got behind The Almighty, even providing them with cover stories before their debut LP was even released! Such excitement has followed the band wherever they've gone. But now the last great frontier — America — stands before them. Instead of being intimidated, however, Warwick insists his lads are up to the task.

"So far this band has lived up to everyone's expectations — including ours," he said. "I don't see why that should stop now. It hasn't been easy for European bands — especially British ones — to break in America over the last few years. We're confident we can change that."

## LITTLE ANGELS

What kind of name is Little Angels for a heavy metal band? Well before you get the wrong idea, guitarist Bruce John Dickinson, his

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# STARS



**The Almighty**



**Little Angels**

keyboard-playing brother Jimmy, drummer Michael Lee, bassist Mark Plunkett and vocalist Toby Jepson want you all to know that their name is the exact opposite of the kind of hell-raising excitement these English rockers hope to create with the release of their debut LP, **Don't Prey For Me**. This is smooth, polished hard rock in the Skid Row/Bon Jovi vein, but there's also an underlying raucousness that bluntly states that these Little Angels are gonna play by their own rules.

"We've only been together for a little more than two years," Jepson said. "But we've come a long way in that time. We wanted to make sure everything was right from the music to our look before we went and recorded our album. We deserve to be taken seriously, and all we ask is that people listen to the record and decide for themselves what we're about. Don't let the name fool ya — this band knows how to rock."

Little Angels have pulled some strange tricks on their path to success. Paramount among these was their Rock And Roll Education tour which saw the band playing schools during the day and then repeating their show at rock clubs at night. Such a novel approach — and the band's collection of hard-hitting yet infectious tunes like *Do You Wanna Riot* led to their being signed to a world-wide recording deal at tour's end. They soon went into the studio with producer Owen Davies, and a mere four weeks later emerged with the 13 tracks that comprise **Don't Prey On Me**. Now the band is nervously waiting, hoping that their sound hits the same responsive nerve on this side of the Atlantic as it did back in their homeland.

"We've always considered ourselves an international band," Jepson said. "We would never have been satisfied just playing in England or even in Europe. We want it all — and with any luck, we'll get it." □

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# CELEBRITY RATE-A-VIDEO

BY CHARLEY CRESPO

What an honor! Prior to our arrival, vocalist Kelly Hansen, guitarist Doug Aldrich, bassist Tony Cavazo and drummer Jay Schellen argued ferociously among themselves over who would get to do our Celebrity Rate-A-Video. Hey, we've got no Yoko Onos or Linda Eastmans here. Nobody will ever accuse us of breaking up neither the Beatles nor Hurricane. We broke down and let this fab four do it altogether. We made history; these are the fastest notations ever scribbled.

## *Exodus*

### **Toxic Waltz**

**Tony:** Energetic. Reminds me of Anthrax. It's real good for what it is.

**Kelly:** I can't tell what good is in this kind of music.

**Doug:** You can tell by how many bruises you come out with.

**Jay:** I can't understand a word. I'll bet these guys are really loud in concert. This is what punk was. This is the new 1990s punk, punk metal. I'll bet the audience will be on stage before the video is over.

**Kelly:** It's not my cup of tea. It all sounds the same after a while. Do you want to see the whole thing?

**Jay:** No, you can fast forward. See, someone was on stage.

## *Europe*

### **Let The Good Times Rock**

**Doug:** These guys remind me of Stryper.

**Tony:** Must be the guitar tone.

**Jay:** Good sound on this. This is a good video. It's cool.

**Kelly:** There are a few Bon Jovi-type shots in this. I'm glad the singer put a microphone in his hand this time.

**Jay:** A straight-ahead performance video. The staging looks good. A lot of live videos are being done in Japan now because the staging is big and the production is excellent.

**Tony:** I love all the footage of them walking around Tokyo. They've come a long way from *The Final Countdown*.

**Kelly:** They're trying to change their image from the soft, pretty-boy band to harder rock, but the beginning was pretentious, like they were waiting for God. The drummer looks like Michael Schenker, with his hair slicked back.

**Jay:** So does Brigitte Nielsen and half of Germany.

**Doug:** The video is cool, but I didn't personally like the song.



**Hurricane:** "The drummer in Europe looks like Michael Schenker, Brigitte Nielsen and half of Germany."

## *Slaughter*

### **Up All Night**

**Doug:** I like it already. All these images are cool. This has the right amount of editing, long shots and quick shots; it wasn't all quick shots or long shots. They're hot. Where's the guitar player, that's the problem; the guitar player got shortchanged.

**Kelly:** The chorus sounds like old Kiss. Sounds good. Good choreography.

**Jay:** Sexy video. There's nothing like a wet girl doing back bends.

**Kelly:** I want to see the outtakes.

**Jay:** I don't get the ending.

## *Danger Danger*

### **Bang Bang**

**Tony:** I've heard good things about this band.

**Jay:** It's got a good beat, I can dance to it, I give it an 85. I'm still not sure how many guys are in the band.

**Kelly:** I haven't seen their faces yet. The look is good, but the editing looks bland.

**Jay:** It's not taking me anywhere. Seeing live videos like this helps me to appreciate well done concept videos like Slaughter's, which offers more to watch. There's nothing wrong with this, but nothing special either.

## *Nice Dreams*

### **Powermad**

**Kelly:** I like the beginning with the old man. This is supposed to be like Howard Hughes. That's Harry Dean Stanton, isn't it?

**Doug:** This is cool. I like this. I like the syncopation. I've got to get the album if its got a lot of grooves like that.

**Kelly:** The guys in the band are all too similar looking; it's hard to tell them apart. I like this video more than the Exodus video. This is the same kind of music, but more melodic. This is a good band.

**Tony:** It's an unusual groove.

**Jay:** It's like riff rock, real tight. This is a relentless song. The video has just the right amount of concept. I can hear the lyrics, as opposed to the Exodus video.

**Kelly:** Either they got good money or they spent it well.

## *D.A.D.*

### **Girl Nation**

**Tony:** Sounds like a surf song. It's pretty cool. It's different. It's a pretty good concept with the animation. This is a cool video. I like the guitar sound for this. The animation is great.

**Kelly:** I like it because it's well done, it changes as it goes through. They must have had a lot of money to do this. Look at all that choreography! What's cool is they're using women as soldiers, but they're not doing a titillating dance, they're doing military moves. The only problem I have is that there's so much concept that there's not enough of the band. Other than that, it's okay.

**Jay:** It shows that war has no prejudices. Men can fight, women can fight, men can die, women can die. It's cool because it's serious but fun at the same time. □



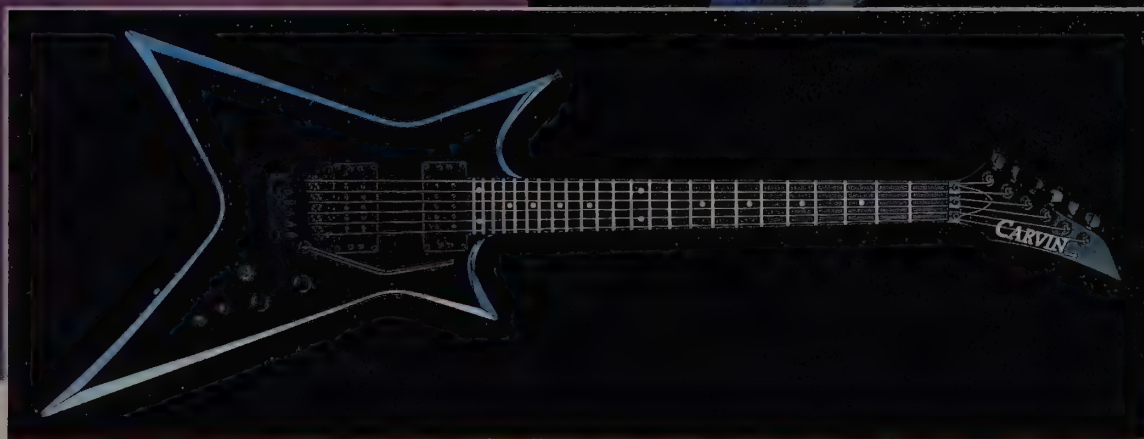
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# DON DOKKEN

## MAN ON A MISSION

DASHING DON BURIES THE PROBLEMS OF HIS PAST TO CONCENTRATE ON NEW BAND AND ALBUM.

---

BY WINSTON CUMMINGS

**D**on Dokken knows he's got an image problem. Whether he agrees with the public's assessment or not, he knows that many fans still point their finger at him when it comes time to name the primary culprit in Dokken's 1989 breakup. Somehow or another, guitarist George Lynch, drummer Mick Brown and bassist Jeff Pilson have gotten off rather easy, enjoying fan support for their new projects in a guilt-free manner. But ol' "Double D" hasn't been quite so lucky. Perhaps that's the price you pay when it's your last name on the marquee every night. Maybe it's just the fact that singers always are a band's most visible member and most likely fall guy (remember David Lee Roth?) But now Don has had enough of being bashed by the fans, by the press and by his former band members. It's his turn to fight back and he's doing so in the quiet, thoughtful manner that has always been his trademark. Unlike the traditional rock and roll singer, Don Dokken has always been a somewhat introspective sort; someone who measures his words carefully and then means what he says. While such an attitude often confused and annoyed the hot-tempered Lynch, Don promises his approach will once again lead him to the rock and roll promised land in the months ahead!

**Hit Parader:** Don, before we delve into the past, why don't you tell us about your new project?

**Don Dokken:** It's very exciting for me to have so many talented people around me to share in the music we're making. I've always craved the give-and-take attitude this band has now. I can talk to the guitarists in my band, John Norum and Billy White, any time day-or-night and I know I'm gonna get honest feedback from them about the music we're creating. That's something I never had before. We're making music that is true to what I believe is the Dokken sound — something we might have gotten away from on the last few albums. I'm very happy. That's about the most important thing I can say. I feel I'm working with friends who care about me as well as the music. These are people I can hang out with and enjoy myself. That's a rather unique situation for me after what I went through over the last few years.

**HP:** It sounds like you have quite a chip on your shoulder over what happened towards the end of Dokken.

**DD:** I wouldn't call it a chip on my shoulder; what happened happened and I can't do anything about it. I honestly wish all the other guys in the band well, and I hope they do the same for me. I have my way of living life and they have theirs. I don't want to make anyone sound bad, but they had certain activities that brought them together, and those kind of activities really had no interest for me. I do miss Mick and Jeff because I enjoyed working with them and I honestly liked them as people. I don't think it's any big secret that the big problem was between me and George. We just reached a point where we couldn't work together any more.

**HP:** But after seven years of struggling to make Dokken a success, it seems so strange to break up the band just when you had finally attained headlining status.

**DD:** Well, that might not be the best example to use because we probably were ready to try headlining a year or two before we finally got the shot. But it was a little disappointing not to see the band attain

everything it might have. But I blame the guys in the band for that more than anyone else. I mean we didn't play it smart. **Back For The Attack** sold a million copies — which is nothing to complain about — but it could have done so much better if we had done some things that I wanted to do. One of the major bones of contention between George and me was the inclusion of a ballad on that album. I wanted to — he didn't. I gave in on that even though I knew I was right. We had enjoyed a great deal of success with ballads like *Alone Again* in the past, and outlets like radio and MTV were really starting to get behind ballads from hard rock acts. George just dismissed that idea totally — it wasn't what he thought was cool. That was just one of the things that convinced me that Dokken was at an end.

**HP:** We understand that your new band isn't going to be called Dokken. Why not?

**DD:** Because the other three members of that band don't want me to use the name. They say that legally they were each an equal member of Dokken — even if it is my name. I tried to avoid any problems by calling this band Dokken II, but they wouldn't accept that either. So at the moment I'm still not sure what the new band is going to be called. I do notice, however, that George has gotten his name in the name of his new band, The Lynch Mob, which I do find a little ironic after hearing him complain about having to play in a band named Dokken. But I'm sure he's going to be successful with that group, and I'm sure Jeff is going to be a success with his new group as well.

**HP:** Is it true that Dokken's label, Elektra Records, had to choose between you and Lynch's new band and they chose The Lynch Mob?

**DD:** Hmmm... I don't know about that. I signed with Geffen Records almost immediately after breaking up Dokken, and I was thrilled to do that. Not only has the label been incredibly successful over the years, but it gives me the chance to work with people who are like family to me. I've known Tom Zutaut over there for years, and the opportunity they gave me was just too good to pass up. I don't want to talk about any other label. I just want to say that I'm very happy to be with Geffen.

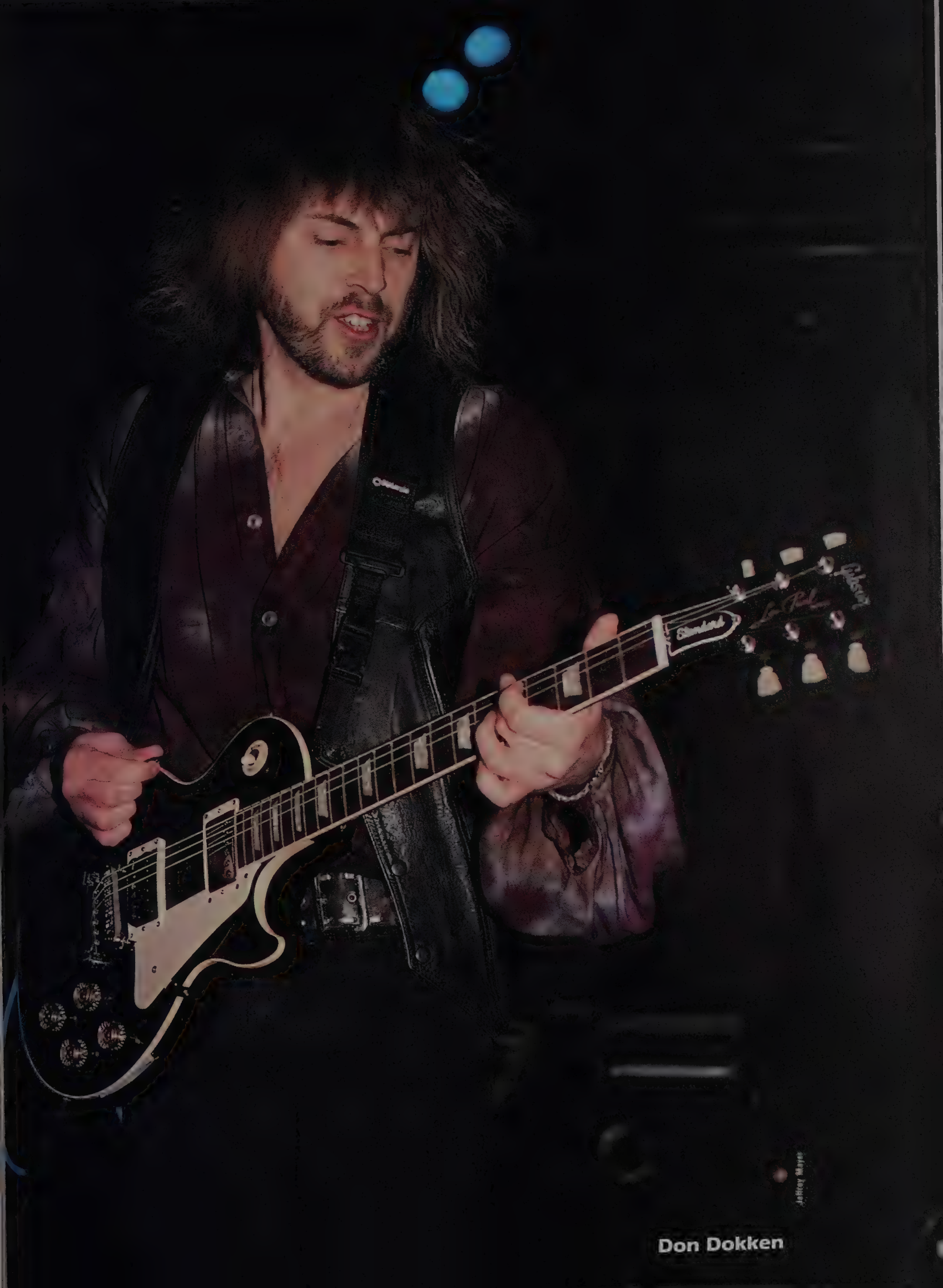
**HP:** Where do you stand as far as a new album goes?

**DD:** We've been writing and recording for a few months and the new album should be ready soon. It's going to be a very solid record because it'll have a very wide range of material. It will have hard rockers and it will have ballads, which is very exciting for me. This is music that everyone in the new band believes in. It's not a situation like before where it was always George, Jeff and Mick sticking together and saying "no ballads." Now we all agree on the kind of music we want to make, and we all look at things the same way.

**HP:** When you go back on the road it'll be like starting all over again. Do you mind being an opening act again?

**DD:** If I'm enjoying myself on tour, I really don't care where we perform on the bill. I don't play music for my ego or my wallet. I do it because I'm a musician — it's in my blood. I'm making music that I believe in and I'm very proud of. I feel good about myself and my band for the first time in a long time. I think the fans will hear the difference, and they'll see the difference on stage. This is a very exciting time for me. □





Julien Mayer

**Don Dokken**



# INDIE REVIEWS

BY ANDY SECHER

RATING SYSTEM: \*\*\*\*\* = excellent \*\*\*\* = very good \*\*\* = good \*\* = fair \* = poor

## Bill Ward

### Ward One: Along The Way

For years, rumors of a solo album by former Black Sabbath drummer Bill Ward have circulated through the grapevine. Snippets of the album have passed through the metal underground and stars such as Ozzy Osbourne have openly discussed their contributions to the collection. Well now at long last **Ward One: Along The Way** is here, and a solid set of hard rockin' tunes it is. Featuring such guest stars as Jack Bruce, Zakk Wylde, and the aforementioned Osbourne, and Ward has presented a series of hard hitting tunes that show a sense of humor in addition to a finely honed rock sensibility. Of particular interest to metal mavens will be the tracks *Bombers (Can Open Bomb Bays)* and *Jack's Land*, both of which feature Osbourne on lead vocals.

Rating:\*\*\*\*

## Running Wild

### Death Or Glory

Over the last few years, Germany's Running Wild have carved out a special niche for themselves in the Power Metal world. Their albums, filled with images of pirates and conquest, have been intriguing blends of metal power and imaginative lyrical imagery. The work of vocalist/guitarist Rock 'n' Rolf, guitarist Majk Moti, bassist Jens Becker and drummer Iain Finlay has won rave reviews on both sides of the Atlantic, while failing to attain significant commercial recognition in America. Now, with the release of the group's latest vinyl venture, **Death Or Glory**, it seems that Running Wild is well prepared for a major assault on the American music scene. Songs like *Riding The Storm* and *Renegade* continue the band's penchant for pirate imagery, but this time they've added a few fresh twists that keeps the music moving along at a sprightly pace.

Rating: \*\*\*\*

## Heist

### High Heel Heaven

Heist seems determined to make their mark on the music world — no matter what it takes. With the release of their album, **High Heel Heaven**, this hard rockin' quintet have staked



**Wicked Teaze (l. to r.): Scott Wallace, Blake Irle, Shawn Albro and Tommy Craig.**

their claim to being the latest in what seems to be a never-ending series of moussed-up rockers who equate blatantly sexy song lyrics with great rock and roll. As it happens, tunes like *Sink The Pink*, *She Needs Love* and *Tighter* aren't bad at all — but we've all heard the same things presented countless times before, and often with more punch and style. Certainly, with a bit of luck, vocalist Paul Holdgate, guitarists Kurt Fry and Steve Robello, bassist Craig Truman and drummer Darryl Hill could find themselves sitting atop a commercial goldmine. But the odds of Heist ever attaining more than a cult following for their infectious but far-from-memorable tunes seem too great for that big-time success to ever come their way — no matter how hard they try.

Rating:\*\*\*

## Wicked Teaze

### Wicked Teaze (EP)

Wicked Teaze's demo tapes have been bopping around rock's inner circles for the past few months, and they've garnered an impressive array of critical reactions during that time. Now the band has released a six-song EP which

shows this Florida-based quartet to be in fine form. Mixing the commerciality of early Poison with the rockin' attitude of Ratt, vocalist Shawn Albro, guitarist Scott Wallace, bassist Blake Irle and drummer Tommy Craig seem well on their way to attaining their sought after goal of a major label recording deal. Tracks like *I Want Your Love* and *In The Dark Tonight* are certainly not going to revolutionize the rock world. But there's stuff that's a lot worse being shoved down our throats by the majors every day.

Rating:\*\*\*

## Heaven's Gate

### In Control

Here's the latest dose of German metal to pass through our doors, and while it was produced by Tommy Hansen (whose previous credits include stellar work with Helloween and the Pretty Maids) Heaven's Gate's **In Control** is a tepid affair. The band, obviously inspired by the likes of Priest and Maiden, seems too content to rework decades-old musical formulas rather than step out and try something new. And while this works occasionally, as on the song *Turn It Down*, most of the time their approach lacks the fire, feel or frenzy of metal at its best.

Rating:\*\* □



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# Song Index

76/Distance, The  
86/Don't Go Away Mad (Just  
Go Away)  
82/Drive It Home  
  
80/Heaven Is A Four Letter  
Word

92/Now You're Gone  
  
89/Only My Heart Talkin'  
  
87/Stranger Than Paradise  
  
74/Walks Like A Woman



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## WALKS LIKE A WOMAN

As recorded by Baton Rouge

**JACK PONTI**  
**LANCE BULEN**  
**KELLY KEELING**

High strung girl gotta sing for  
your supper  
Ten feet tall best get you down  
to size  
Now I don't know what makes  
you think you're so special  
See someday soon you're gonna  
realize  
Sticks and stones can break  
your bones  
But broken hearts can shake  
your soul.

Bad break no escape  
Could'a got away Lord you  
know I should've  
Oh no she walks like a woman.

Cool eyes electric thighs  
Tried to find her heart but you  
know I couldn't  
Oh no she walks like a woman  
But she acts like a little girl.

I know you think that life's for  
the takin'  
Satin sheets caress you in the  
night  
Someday soon be a big rude  
awakenin'  
Now everything can change  
before your eyes  
Tell me will your garden grow  
If the sun don't shine and no  
one's home.

I'm gettin' real tired of your  
nursery rhymes  
Kinda makes me feel like I'm  
doin' time.

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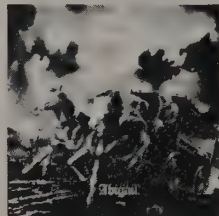
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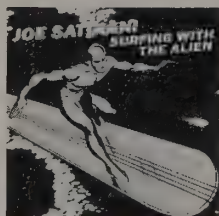
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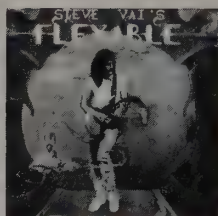
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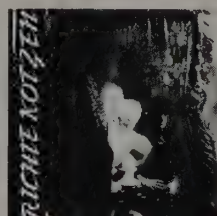
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## THE DISTANCE

As recorded by Company Of  
Wolves

**STEVE CONTE  
KYF BREWER**

*Well now you're gone forever  
again  
Girl that's no news to me  
I blame myself for letting you in  
To have you confuse me  
Guess I'll never learn to play it  
smart  
If I twist your arm you'll break  
my heart.*

*Can't take the distance  
You got me losin' my  
persistence  
I can't waste emotion  
On love that leaves me at the  
door  
I been bangin' on this concrete  
wall  
Now there's a little too much  
resistance  
And I can't take the distance  
anymore.*

*I tried so long to be what you  
want  
But you don't want me in your  
world  
You think we'll work it out in  
some restaurant  
But I got my reservations girl  
There's no way to get my way  
with you  
Now you're closing all the roads  
that lead me through.*

*Can't take the distance  
You got me losin' my  
persistence  
I can't wait forever  
On love that leaves me at the  
door  
I been bangin' on this concrete  
wall  
Now there's a little too much  
resistance  
And I can't take the distance  
anymore.*

*Well now you're gone forever  
again  
Meanwhile I'm dreamin'.*

*Can't take the distance  
Can't take the distance  
anymore.*

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Our **24 track mix down method** eliminates all tracks except for the bare guitar. This stripping process allows us to capture each and every note including all buried licks, fade out riffs, layered guitars and passages.

## AUDIO TAB™

Our advanced teaching system incorporates AUDIO TAB™. AUDIO TAB™ is the complete written tablature transcribed onto an audio cassette. The corresponding booklet works with the cassette to make a quick and effective learning tool. Learn any song in as little as ten minutes. No music reading involved.

### EACH PACKAGE INCLUDES

- Ninety minute AUDIO TAB™ cassette.
- Seventy page corresponding AUDIO TAB™ booklet.
- Ninety minute music instructional cassette.

## BANDS

- ☐ **WHITESNAKE:** Still of the night - Is this love - Give me all your love tonight - Here I go again - Slide it in - Love ain't no stranger - Straight for the heart
- ☐ **DEF LEPPARD:** Photograph - Too late for love - Bringin' on the heartbreak - Foolin' - Die hard the hunter - Animal - Hysteria
- ☐ **SCORPIONS:** Bad boys running wild - No one like you - Blackout - Big city nights - Rock you like a hurricane - I'm leaving you - Rhythm of love
- ☐ **WHITELION/EUROPE:** Wait - When the children cry - Tell me - All you need is rock and roll - The final countdown - Rock the night - Superstitious
- ☐ **METALLICA:** Fade to black - Four horsemen - Master of puppets - Sanitarium - Battery
- ☐ **JUDAS PRIEST:** Love bites - You've got another thing coming - Some heads are gonna roll - Electric Eye - Parental Guidance - Heavy metal - I'm a rocker
- ☐ **AC/DC:** Hell's bells - Back in black - T.N.T. - For those about to rock - Shook me all night long - Who made who - Highway to hell
- ☐ **CINDERELLA/GUNS N' ROSES:** No body's fool - Shake me - Gypsy road - Somebody save me - Welcome to the jungle - Paradise city
- ☐ **POISON:** Talk dirty to me - I won't forget you - Cry tough - I want action - Fallen Angel - Nothing but a good time - Every rose has its thorn
- ☐ **BON JOVI:** Wanted, dead or alive - You give love a bad name - Living on a prayer - Raise your hands - Runaway - Only lonely - Bad medicine
- ☐ **MOTLEY CRUE:** Too young to fall in love - Live wire - Looks that kill - On with the show - Red hot - Ten seconds to love - Merry-go-round - Take me to the top - Smokin' in the boys room

## NEW SELECTIONS

- ☐ **WINGER/WHITELION:** Madalaine - Hungry - Seventeen - Hangin' On - Little Fighter - Radar Love
- ☐ **YOUNG GUNS (SKID ROW, WARRANT, BULLET BOYS):** 18 And Life - Youth Gone Wild - I'll Remember You - Down Boys - Heaven - Smooth Opinion - For The Love Of Money

EACH PACKAGE INCLUDES: TWO 90 MINUTE CASSETTES AND BOOKLET!

## STYLES

- ☐ **EDDIE VANHALEN:** Panama - Hot for teacher - Ain't talkin' 'bout love - Eruption - Somebody get me a doctor - Running with the devil - You really got me - Jamie's cryin'
- ☐ **RANDY RHOADS:** Crazy Train - You can't kill rock & roll - Sato - Believer - Over the mountain - Flying high again - I don't know - Dee
- ☐ **YNGWIE MALMSTEEN:** You don't remember, I'll never forget - I'll see the light tonight - Little savage - Heaven tonight - Queen in love - Rising force - Farewell
- ☐ **GEORGE LYNCH:** Alone again - Dream warriors - Into the fire - It's not love - Tooth and nail - Breakin' the chains - Heaven sent - In my dreams
- ☐ **WARREN DEMARTINI:** Lay it down - Round & round - You're in love - Back for more - Wanted man - Slip of the lip - Dance
- ☐ **STEVE VAI:** Goin' crazy - Yankee Rose - Shy boy - Tobacco road - Hog Dog and a shake - Just like paradise - Stand up
- ☐ **JAKE E LEE:** Bark at the moon - Shot in the dark - Killer of Giants - You never know why - Journey to the center of eternity - Lightning strikes - The ultimate sin
- ☐ **VIVIAN CAMPBELL:** Holy Diver - Last in line - Rainbow in the dark - We rock - Stand up and shout - Don't talk to strangers - Hungry for heaven - Rock n' roll children

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## MIXED TAPES

- ☐ **A:** Alone again - Sweet child o' mine - Wanted dead or alive - I won't forget you - Wait - Nobody's fool - Bringin' on the heartbreak
- ☐ **B:** Hot for teacher - In my Dreams - Heaven tonight - Round & round - Shot in the Dark - Crazy Train - Rainbow in the Dark
- ☐ **C:** Photograph - On with the show - Dream warriors - No one like you - Panama - Is this love - Lay it down

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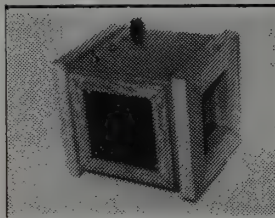
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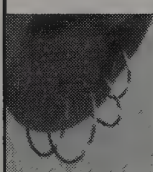
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## HEAVEN IS A FOUR LETTER WORD

As recorded by Bad English

**MARK SPIRO**  
**JONATHAN CAIN**  
**JOHN WAITE**  
**NEAL SCHON**

*There's rumor here and it's  
goin' 'round  
Can you hear it on the street  
If you realize that the pleasure  
lies  
Between surrender and the heat  
Just take a walk on the wild  
side baby  
Then I'll meet you half-way  
there  
And if you're talking 'bout  
paradise  
No need to say a prayer  
'Cause baby I'll take you there.*

*Hey girl haven't you heard  
Heaven is a four letter word  
One touch is never enough  
You'll find out when you're in  
the new world  
Heaven is a four letter word.*

*Lose your innocence for  
experience  
But you've got to take the  
chance  
Can you rock and roll, can you  
get down babe  
'Cause it's time for you to dance  
Don't need to ride in a  
limousine  
To feel like a millionaire  
And if you're talking 'bout  
fantasy  
It could happen anywhere  
Baby I'll take you there.*

*Hey girl haven't you heard  
Heaven is a four letter word  
One touch is never enough  
You'll find out when you're in  
the new world  
Heaven is a four letter word.*

*It's like love and kiss  
And it feels like this  
Baby don't wait too long  
It's just me and you  
We know what to do  
And it's a long way till dawn  
yeah.  
(Repeat chorus)*

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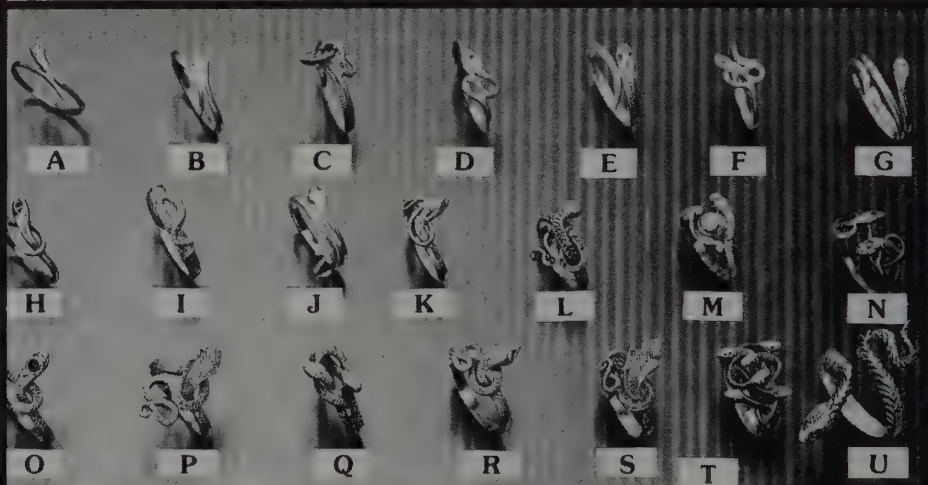
**As recorded by Little Caesar**

**Girl let me drive it home  
Don't want to drive alone**

**Baby lift your hood wontcha let  
me see what's under there  
Baby lift your hood wontcha let**

***Girl let me drive it home  
Don't want to drive alone  
Girl let me drive it home  
A ride like you've never known  
Gonna drive it, gonna drive it,  
drive it home.***

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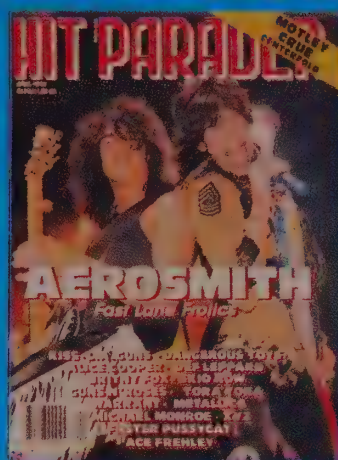
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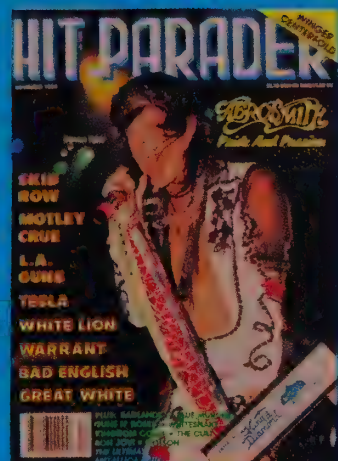
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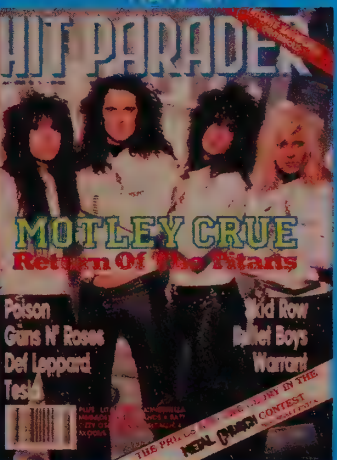
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SWORD ZORLAC



1790 MISFITS  
EYEBALLS



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2101 MOTLEY CRUE  
KICK START



2140 MOTLEY CRUE  
STRAIGHT UP



2110 MOTLEY CRUE  
STRIP LOGO



1725 METALLICA  
PHOTO COLLAGE



2069 METALLICA  
DORIS



1957 NIGHTMARE  
DON'T DREAM & DIE



2143 OVERKILL  
THE DECAY



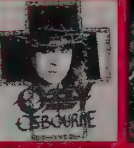
1471 OVERKILL  
WE DON'T CARE



1885 OZZY & ZAKK  
LIVE



1745 OZ OSBOURNE  
BIBLE CHECKLIST



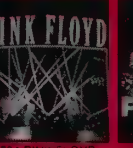
1761 O OSBOURNE  
CROWN THORNS



1702 O OSBOURNE  
LP COVER WICKED



1144 PAUL SIGN



1734 PINK FLOYD  
LIVE



1344 PINK FLOYD  
VERSAILLES



1468 POISON  
CAT LONG LIVE



1872 POISON  
PHOTO COLLAGE



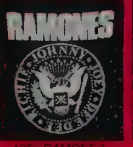
1871 POISON  
WHISKEY BOTTLE



1733 QUEENSRYCH  
CALLING



1732 QUEENSRYCH  
MIND CRIME



195 RAMONES  
LOGO



1814 RANDY RHOADS  
GUITAR GREAT



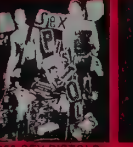
1816 RUSH  
PRESTO LP COVER



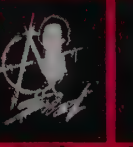
1861 S.O.D.  
MACHINE GUN



1354 SAM HAIN



1355 SEX PISTOLS  
COLLAGE



2041 S.O.D.  
ANARCHY SIGN



2147 S.O.D. VICIOUS  
DRUGS KILL



1890 SKID ROW  
THE REAL



2053 SKID ROW  
PEACE OF ME



2201 SKID ROW  
ACROSS U.S.



2157 SLAYER  
SPIRIT, THE BLOOD



1800 SLAYER  
SOUTH OF HEAVEN



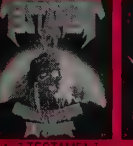
1287 SLAYER  
WOODEN WHEEL



1804 STONES  
WARHOL



1903 STONES  
MASTER TONGUE



2197 TESTAMENT  
GREENHOUSE EFFECT



2065 TESLA  
PHOTO STRIPS



1815 TESLA  
LP COVER



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**DON'T GO AWAY MAD (Just Go Away)**  
As recorded by Motley Crue

**NIKKI SIXX**  
**MICK MARS**

*We could sail away  
Or catch a freight train  
Or a rocketship into outer space  
Nothin' left to do  
Too many things were said  
To ever make it feel  
Like yesterday did.*

*Seasons must change  
Separate paths separate ways  
If we blame it on anything  
Let's blame it on the rain.*

*I knew it all along  
I'd have to write this song  
Too young to fall in love  
Guess we knew it all along.*

*That's alright that's okay  
We were walkin' through some youth  
Smilin' through some pain  
That's alright that's okay  
Let's turn the page.*

*My friends called today  
Down from L.A.  
They were shooting pool all night  
Sleeping half the day  
They said I could crash  
If I could find my own way  
I told them you were leaving  
On a bus to go away.*

*That's alright that's okay  
We were two kids in love  
Trying to find our way  
That's alright that's okay  
Held our dreams in our hands  
Let our minds run away  
That's alright that's okay  
We were walkin' through some youth  
Smilin' through some pain  
That's alright let's turn the page  
And remember what I say girl  
And it goes this way.*

*Girl don't go away mad  
Girl just go away.*

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## STRANGER THAN PARADISE

As recorded by the Sleeze Beez

**JAN KOSTER**  
**JOHN SONNEVELD**

*My love  
Our love is stranger than  
paradise  
I've had enough  
I can't put up with this  
sacrifice.*

*'Cause I'm a street hero  
A street star  
Oooh 'n I'm a rebel at heart  
It's not you it ain't me  
It's our love baby  
Can't you see  
Why did you take me to the top.*

*Oh, oh no, oh no our love is  
Stranger than paradise  
Oh, oh no, oh no our love is  
Stranger than paradise.*

*My love  
I don't wanna keep you hangin'  
on  
I'm gonna tell you  
Right now, right now  
I'm gonna tell you  
What it's all about  
All my love for you  
It made me do things I could  
never do  
I can't go on I gotta let it go.*

*Oh, oh no, oh no our love is  
Stranger than paradise  
Oh, oh no, oh no our love is  
Stranger than paradise  
Oh, oh no  
I can't go on I gotta let it go  
Oh, oh no, oh no our love is  
Stranger than paradise  
Oh, oh no, oh no our love is  
Stranger than paradise  
Oh my love oh no it ain't you oh  
no  
It ain't me it's  
Oh my love oh no it ain't you oh  
no  
It ain't me it's  
Stranger than paradise.*

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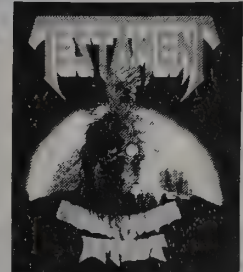
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# THE

# DOWN

# BOYS

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AND  
JOEY ALLEN  
OF  
WARRANT



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(with additional lyrics by  
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*Anybody's dream can fall apart  
Anybody's mask can break  
Couldn't tell you how I wanted  
you  
Enough to make you want to  
stay  
I never said the words out loud  
I guess I couldn't get 'em  
straight  
Baby give me one more chance  
Before you walk away.*

*It's only, only, only, only my  
heart talkin'  
Yeah it's only, only, only, only  
my heart talkin'  
Saying things I never thought  
I'd say  
Can't you hear me knocking  
Tried to fool you but it wouldn't  
play  
Cuz my heart it's talkin', it's  
talkin'  
Baby it's talkin'  
Talkin' to you.*

*Every time I take it to the edge  
Every time I'm so afraid  
Don't you know I cry my eyes  
out babe  
Every time you look away  
Oh I almost dropped a tear  
But I caught it just in time  
I'd say those things you want to  
hear  
If you'd help me, help me, help  
me try.*

*It's only, only, only, only my  
heart talkin'  
Yeah it's only, only, only, only  
my heart talkin'  
Saying things I never thought  
I'd say  
Can't you hear me knockin'  
Tried to fool you but it wouldn't  
play  
Cuz my heart it's talkin', it's  
talkin'  
Baby it's talkin'  
Talkin' to you.*

*Well I don't want to hide away  
Hide away without you baby  
Don't you go and run away  
Come on and help me baby  
Just a little help baby  
Oh my little baby.  
(Repeat chorus)*

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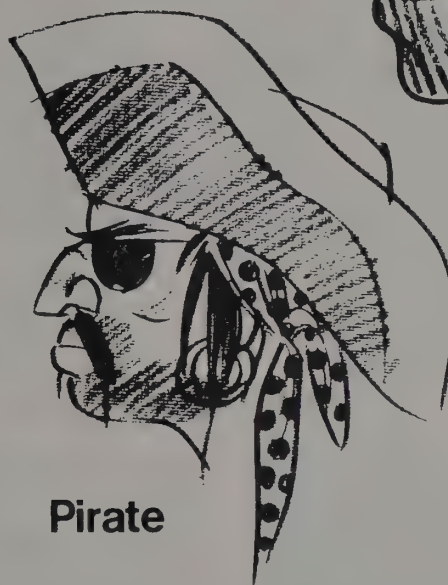
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**DAVID COVERDALE  
ADRIAN VANDENBERG**

*Now you're gone  
I can feel my heart is breaking  
An' I can't go on  
When I think of the love you  
have taken.*

*In the night  
I pray for your embrace  
Everytime I close my eyes  
I can't escape your face  
You're out of sight  
But always on my mind  
I never realized  
My love could be so blind.*

*You're all I want  
Can't you feel the love  
In this heart of mine  
You're all I need  
So maybe we could turn back  
The hands of time  
Maybe we could give it another  
try  
One more time.*

*But now you're gone  
There's an emptiness closing  
around me  
An' I can't go on  
When all I have left is the  
memory.*

*In the night  
I call out your name  
I wake up in a cold sweat  
An' I'm all alone again  
I need your love  
Much more than I can say  
I realize without you  
I can't face another day.*

*You're all I want  
Can't you feel the love  
In this heart of mine  
You're all that I need  
Since I lost you girl  
I've been losing my mind  
You're all that I want  
So maybe we could turn back  
The hands of time  
Maybe we could give it another  
try  
One more time.*

*Now you're gone  
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An' I can't go on  
When all of my love has been  
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**(Repeat chorus)**

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| <input type="checkbox"/> 1006-DAGGER/Plain        | <input type="checkbox"/> 1014-RAZOR BLADE            |
| <input type="checkbox"/> 1043-FU--OFF             | <input type="checkbox"/> 1041-SH--HAPPENS            |
| <input type="checkbox"/> 1009-HANDCUFFS           | <input type="checkbox"/> 1018-SKULL/Lighting Bolt    |
| <input type="checkbox"/> 1042-HANDCUFFS/Pair      | <input type="checkbox"/> 1021-SKULL/Top Hat & Stogie |
| <input type="checkbox"/> 1044-KNIFE/Wings         | <input type="checkbox"/> 1028-SNAKE/Long             |
| <input type="checkbox"/> 1039-MARIJUANA LEAF      | <input type="checkbox"/> 1007-V GUITAR               |

## FULL COLOR POSTERS \$6.50 (23 x 35 inches)

- |                                                             |                                                          |                                                            |
|-------------------------------------------------------------|----------------------------------------------------------|------------------------------------------------------------|
| <input type="checkbox"/> 1099 ALICE COOPER/Crawling         | <input type="checkbox"/> 0050 METALLICA/Portrait         | <input type="checkbox"/> 2841 SAMANTHA FOX/Hot In Pink     |
| <input type="checkbox"/> 2556 ANTHRAX/Group Shot            | <input type="checkbox"/> 2225 MOTLEY CRUE/Closeup        | <input type="checkbox"/> 2702 SAMANTHA FOX/Hugs & Kisses   |
| <input type="checkbox"/> 2720 BON JOVI/Group/New Jersey     | <input type="checkbox"/> 3055 MOTLEY CRUE/Collage        | <input type="checkbox"/> 2705 SAMANTHA FOX/On Beach        |
| <input type="checkbox"/> 3227 BON JOVI/No Shirt             | <input type="checkbox"/> 3251 MOTLEY CRUE/Dr Feelgood    | <input type="checkbox"/> 2867 SAMANTHA FOX/Playboy Topless |
| <input type="checkbox"/> 0750 DEF LEPPARD/Live              | <input type="checkbox"/> 3261 MOTLEY CRUE/Group/New      | <input type="checkbox"/> 2497 SAMANTHA FOX/Topless         |
| <input type="checkbox"/> 3197 GUNS 'N' ROSES/Group/Appetite | <input type="checkbox"/> 1253 OZZY & LITA/Portrait       | <input type="checkbox"/> 0009 SAMANTHA FOX/Wet T-Shirt     |
| <input type="checkbox"/> 3021 IRON MAIDEN/Aces High         | <input type="checkbox"/> 1032 OZZY OSBOURNE/Ultimate Ozz | <input type="checkbox"/> 3224 SKID ROW/Group/Logo          |
| <input type="checkbox"/> 1024 JIM MORRISON/3 Shots          | <input type="checkbox"/> 0056 PINK FLOYD/Live            | <input type="checkbox"/> 1094 SLAYER/Collage               |
| <input type="checkbox"/> 1173 KISS/Collage                  | <input type="checkbox"/> 3225 POISON/Collage             | <input type="checkbox"/> 2340 STEVIE NICKS/3/4 Length      |
| <input type="checkbox"/> 2865 L.A. GUNS/Group Shot          | <input type="checkbox"/> 2858 QUEENSRYCHE/Photo Collage  | <input type="checkbox"/> 2709 SUZIE/Topless                |
| <input type="checkbox"/> 1003 LED ZEPPELIN/Collage          | <input type="checkbox"/> 2383 QUEENSRYCHE/Group Posed    | <input type="checkbox"/> 2861 TESLA/1                      |
| <input type="checkbox"/> 1166 LITA FORD/Sexy                | <input type="checkbox"/> 3043 RANDY RHODES/Live          | <input type="checkbox"/> 2257 VAN HALEN/Sammy              |
| <input type="checkbox"/> 0054 MEGADETH/Birth Of Vic         | <input type="checkbox"/> 0058 SAMANTHA FOX/1990 Calendar | <input type="checkbox"/> 0052 WARRANT/Group                |
| <input type="checkbox"/> 0051 METALLICA/New Live Shot       | <input type="checkbox"/> 2842 SAMANTHA FOX/Bed           | <input type="checkbox"/> 1107 YNGWIE MALMSTEEN/New         |

## ROCK 'N ROLL COMICS \$3

- ☐ 1006 ALICE COOPER
- ☐ 1000 GUNS 'N' ROSES
- ☐ 1010 KISS
- ☐ 1004 LED ZEPPELIN
- ☐ 1001 METALLICA
- ☐ 1005 MONSTROSITIES O ROCK
- ☐ 1009 MOTLEY CRUE
- ☐ 1002 PINK FLOYD
- ☐ 1003 ROLLING STONES
- ☐ 1007 SEX PISTOLS
- ☐ 1008 VAN HALEN

## KEY CHAINS \$4

- ☐ 1001 AC/DC
- ☐ 1072 AEROSMITH
- ☐ 1003 ANTHRAX
- ☐ 1008 BON JOVI
- ☐ 1077 CINDERELLA
- ☐ 1065 DEF LEPPARD
- ☐ 1071 GUNS 'N' ROSES
- ☐ 1023 IRON MAIDEN
- ☐ 1025 KISS
- ☐ 1026 LED ZEPPELIN
- ☐ 1062 MEGADETH
- ☐ 1030 METALLICA
- ☐ 1031 MOTLEY CRUE
- ☐ 1033 OZZY OSBOURNE
- ☐ 1036 PINK FLOYD
- ☐ 1076 POISON
- ☐ 1080 SKID ROW
- ☐ 1066 SLAYER
- ☐ 1064 VAN HALEN

## GUITAR PICKS \$4.75

Gold Lettering Autograph

- |                                                  |                                               |
|--------------------------------------------------|-----------------------------------------------|
| <input type="checkbox"/> 1005 AC/DC/Dean Markley | <input type="checkbox"/> 1002 KISS/Gene       |
| <input type="checkbox"/> 1015 BRITNY FOX         | <input type="checkbox"/> 1006 METALLICA/Logo  |
| <input type="checkbox"/> 1010 DOKKEN/George      | <input type="checkbox"/> 1022 MOTLEY CRUE     |
| <input type="checkbox"/> 1014 GUNS 'N' ROSES     | <input type="checkbox"/> 1008 POISON/Logo     |
| <input type="checkbox"/> 1017 HEART/Nancy Wilson | <input type="checkbox"/> 1011 STRYPER/Oz Fox  |
| <input type="checkbox"/> 1000 KISS/Ace           | <input type="checkbox"/> 1009 VAN HALEN/Eddie |
| <input type="checkbox"/> 1001 KISS/Bruce         |                                               |

## DOOR/WALL HANGINGS \$15

Silk Screen and They're Huge (2' x 6')

- |                                              |                                            |
|----------------------------------------------|--------------------------------------------|
| <input type="checkbox"/> 5000 AC/DC          | <input type="checkbox"/> 5021 MOTLEY CRUE  |
| <input type="checkbox"/> 5013 BON JOVI       | <input type="checkbox"/> 5035 OZZY & RANDY |
| <input type="checkbox"/> 5010 GUNS 'N' ROSES | <input type="checkbox"/> 5024 PINK FLOYD   |
| <input type="checkbox"/> 5001 IRON MAIDEN    | <input type="checkbox"/> 5036 POISON       |
| <input type="checkbox"/> 5016 KISS/Makeup    | <input type="checkbox"/> 5009 SEX PISTOLS  |
| <input type="checkbox"/> 5017 LED ZEPPELIN   | <input type="checkbox"/> 5018 SLAYER       |
| <input type="checkbox"/> 5019 METALLICA      | <input type="checkbox"/> 5039 WHITESNAKE   |

## Huge 3' x 5' - SILK FLAGS \$15

- |                                                    |                                                       |
|----------------------------------------------------|-------------------------------------------------------|
| <input type="checkbox"/> 1018 AC/DC/Blow Up Video  | <input type="checkbox"/> 1012 METALLICA/Justice       |
| <input type="checkbox"/> 1034 ANTHRAX/Disease      | <input type="checkbox"/> 1058 MOTLEY CRUE/Dr Feelgood |
| <input type="checkbox"/> 5033 BON JOVI/Skull       | <input type="checkbox"/> 1014 OZZY OSBOURNE           |
| <input type="checkbox"/> 1036 DANGEROUS TOYS/Clown | <input type="checkbox"/> 1015 PINK FLOYD              |
| <input type="checkbox"/> 1033 DEF LEPPARD/Group    | <input type="checkbox"/> 1016 POISON/Group            |
| <input type="checkbox"/> 1005 DOORS/Jim Morrison   | <input type="checkbox"/> 5020 RUSH                    |
| <input type="checkbox"/> 1007 GUNS 'N' ROSES/Group | <input type="checkbox"/> 1030 SAMANTHA FOX/Topless    |
| <input type="checkbox"/> 1004 IRON MAIDEN/7th Sun  | <input type="checkbox"/> 1056 SKID ROW                |
| <input type="checkbox"/> 1036 KISS/Destructor      | <input type="checkbox"/> 1031 SLAYER                  |
| <input type="checkbox"/> 1009 LED ZEPPELIN         | <input type="checkbox"/> 1057 WARRANT                 |

## FULL COLOR STICKERS \$2

- |                                                  |                                                     |
|--------------------------------------------------|-----------------------------------------------------|
| <input type="checkbox"/> 1002 AC/DC              | <input type="checkbox"/> 1104 LED ZEPPELIN          |
| <input type="checkbox"/> 1205 ANARCHY            | <input type="checkbox"/> 1122 MEGADETH              |
| <input type="checkbox"/> 1212 ANTHRAX            | <input type="checkbox"/> 1110 METALLICA             |
| <input type="checkbox"/> 1049 CURE               | <input type="checkbox"/> 1114 MISFITS               |
| <input type="checkbox"/> 1055 DEAD KENNEDYS/Logo | <input type="checkbox"/> 1123 OZZY OSBOURNE         |
| <input type="checkbox"/> 1060 DEF LEPPARD        | <input type="checkbox"/> 1136 RAMONES               |
| <input type="checkbox"/> 1076 EXODUS             | <input type="checkbox"/> 1147 SAM HAIN              |
| <input type="checkbox"/> 1077 EXPLOITED          | <input type="checkbox"/> 1178 SEX PISTOLS/4 Faces   |
| <input type="checkbox"/> 1128 GUNS 'N' ROSES     | <input type="checkbox"/> 1153 SID VICIOUS/Sid Lives |
| <input type="checkbox"/> 1088 HANOI ROCKS        | <input type="checkbox"/> 1210 SLAYER                |
| <input type="checkbox"/> 1220 KISS               | <input type="checkbox"/> 1204 U2/Group              |

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New Item Hotline

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## EMBROIDERED PATCHES \$3.50

- |                                                                |                                                        |
|----------------------------------------------------------------|--------------------------------------------------------|
| <input type="checkbox"/> 1000 AC/DC/Logo                       | <input type="checkbox"/> 1154 METALLICA/Creeping Death |
| <input type="checkbox"/> 1063 AEROSMITH/Logo                   | <input type="checkbox"/> 1027 METALLICA/Justice        |
| <input type="checkbox"/> 1134 ANARCHY                          | <input type="checkbox"/> 1026 METALLICA/Logo           |
| <input type="checkbox"/> 1064 ANTHRAX/Logo                     | <input type="checkbox"/> 1029 METALLICA/Monster        |
| <input type="checkbox"/> 1136 ANTHRAX/Skateboard Logo          | <input type="checkbox"/> 1028 METALLICA/Puppets        |
| <input type="checkbox"/> 1129 BON JOVI                         | <input type="checkbox"/> 1130 MOTLEY CRUE              |
| <input type="checkbox"/> 1138 BRITNY FOX/Logo                  | <input type="checkbox"/> 1157 OVERKILL/Green           |
| <input type="checkbox"/> 1140 BULLET BOYS/Logo                 | <input type="checkbox"/> 1090 OZZY/Logo                |
| <input type="checkbox"/> 1008 CINDERELLA                       | <input type="checkbox"/> 1054 PEACE SIGN               |
| <input type="checkbox"/> 1049 DEF LEPPARD/Logo                 | <input type="checkbox"/> 1032 PINK FLOYD/Dark Side     |
| <input type="checkbox"/> 1126 FASTER PUSSYCAT                  | <input type="checkbox"/> 1034 POISON/Logo              |
| <input type="checkbox"/> 1059 GREAT WHITE                      | <input type="checkbox"/> 1168 POT LEAF/C/O             |
| <input type="checkbox"/> 1146 GUNS 'N' ROSES/Double Guns Logo  | <input type="checkbox"/> 1035 RANDY RHODES/Cutout      |
| <input type="checkbox"/> 1141 GUNS 'N' ROSES/Five Skulls Logo  | <input type="checkbox"/> 1062 SEX PISTOLS              |
| <input type="checkbox"/> 1144 GUNS 'N' ROSES/Motorcycle Shield | <input type="checkbox"/> 1162 SH--HAPPENS              |
| <input type="checkbox"/> 1100 GUNS 'N' ROSES/Logo              | <input type="checkbox"/> 1131 SKID ROW                 |
| <input type="checkbox"/> 1102 KING DIAMOND                     | <input type="checkbox"/> 1038 SLAYER/Logo              |
| <input type="checkbox"/> 1019 KISS/Logo                        | <input type="checkbox"/> 1041 VAN HALEN/Logo           |
| <input type="checkbox"/> 1022 LED ZEPPELIN/Logo                | <input type="checkbox"/> 1128 WARRANT                  |
| <input type="checkbox"/> 1024 MEGADETH/Logo                    | <input type="checkbox"/> 1091 WHITESNAKE/Cutout        |

## BACKSTAGE PASSES \$10

Collectors Item - Actual Passes From Previous Concerts

- |                                                            |                                                              |
|------------------------------------------------------------|--------------------------------------------------------------|
| <input type="checkbox"/> 1203 AC/DC/Flick Of Switch        | <input type="checkbox"/> 1326 MISFITS                        |
| <input type="checkbox"/> 1002 AEROSMITH/Back In The Saddle | <input type="checkbox"/> 1299 MOTLEY CRUE/Shout At Devil     |
| <input type="checkbox"/> 0056 ALICE COOPER/73              | <input type="checkbox"/> 1310 OZZY OSBOURNE/Diary/Rhodes     |
| <input type="checkbox"/> 1337 ANTHRAX/Not                  | <input type="checkbox"/> 1117 PINK FLOYD/1977                |
| <input type="checkbox"/> 1321 DEF LEPPARD/Hysteria         | <input type="checkbox"/> 1433 POISON/Tour '86-'87            |
| <input type="checkbox"/> 1305 GUNS 'N' ROSES               | <input type="checkbox"/> 1214 QUEENSRYCHE/Rage For Order '87 |
| <input type="checkbox"/> 1323 HEART/Bad Animals            | <input type="checkbox"/> 1269 RUSH/82-'83                    |
| <input type="checkbox"/> 1254 JOAN JETT/Live Pic           | <input type="checkbox"/> 1327 SAMANTHA FOX                   |
| <input type="checkbox"/> 1391 KISS/Destructor 2            | <input type="checkbox"/> 1304 SLAYER/Reign In Blood          |
| <input type="checkbox"/> 1089 LED ZEPPELIN/Knebworth '79   | <input type="checkbox"/> 1405 STEVIE NICKS                   |
| <input type="checkbox"/> 1401 METALLICA/Justice            | <input type="checkbox"/> 1166 VAN HALEN/78 World Tour        |

## HEADBANDS \$4.50

- |                                              |                                             |
|----------------------------------------------|---------------------------------------------|
| <input type="checkbox"/> 1000 AC/DC          | <input type="checkbox"/> 1038 METALLICA     |
| <input type="checkbox"/> 1004 BON JOVI       | <input type="checkbox"/> 1018 MOTLEY CRUE   |
| <input type="checkbox"/> 1010 DEF LEPPARD    | <input type="checkbox"/> 1020 OZZY OSBOURNE |
| <input type="checkbox"/> 1053 DOORS          | <input type="checkbox"/> 1051 PINK FLOYD    |
| <input type="checkbox"/> 1034 GUNS 'N' ROSES | <input type="checkbox"/> 1032 POISON        |
| <input type="checkbox"/> 1013 IRON MAIDEN    | <input type="checkbox"/> 1054 SH--HAPPENS   |
| <input type="checkbox"/> 1016 KISS           | <input type="checkbox"/> 1041 SKID ROW      |
| <input type="checkbox"/> 1017 LED ZEPPELIN   | <input type="checkbox"/> 1052 SLAYER        |
| <input type="checkbox"/> 1011 MEGADETH       | <input type="checkbox"/> 1042 WARRANT       |

## Set of 5 BUTTONS \$6

Pick your Favorite Group

Receive a variety of Pictures

- |                                              |                                             |
|----------------------------------------------|---------------------------------------------|
| <input type="checkbox"/> 1036 AC/DC          | <input type="checkbox"/> 1066 MEGADETH      |
| <input type="checkbox"/> 1062 ALICE COOPER   | <input type="checkbox"/> 1019 METALLICA     |
| <input type="checkbox"/> 1085 ANTHRAX        | <input type="checkbox"/> 1102 MISFITS       |
| <input type="checkbox"/> 1005 BON JOVI       | <input type="checkbox"/> 1021 MOTLEY CRUE   |
| <input type="checkbox"/> 1010 DEF LEPPARD    | <input type="checkbox"/> 1024 OZZY OSBOURNE |
| <input type="checkbox"/> 1093 EXODUS         | <input type="checkbox"/> 1083 POISON        |
| <input type="checkbox"/> 1078 GUNS 'N' ROSES | <input type="checkbox"/> 1027 SEX PISTOLS   |
| <input type="checkbox"/> 1082 HEART          | <input type="checkbox"/> 1071 SKID ROW      |
| <input type="checkbox"/> 1014 IRON MAIDEN    | <input type="checkbox"/> 1076 SLAYER        |
| <input type="checkbox"/> 1099 JIM MORRISON   | <input type="checkbox"/> 1103 STEVIE NICKS  |
| <input type="checkbox"/> 1016 KISS/Makeup    | <input type="checkbox"/> 1033 VAN HALEN     |
| <input type="checkbox"/> 1017 LED ZEPPELIN   | <input type="checkbox"/> 1086 WARRANT       |

## SCULPTURED NECKLACES \$11

Silvertone Great Quality!

- |                                                 |                                                   |
|-------------------------------------------------|---------------------------------------------------|
| <input type="checkbox"/> 1000 AC/DC             | <input type="checkbox"/> 1065 MOTLEY CRUE/Logo    |
| <input type="checkbox"/> 1003 ANTHRAX           | <input type="checkbox"/> 1048 OZZY OSBOURNE       |
| <input type="checkbox"/> 1006 CINDERELLA        | <input type="checkbox"/> 1036 PEACE SIGN          |
| <input type="checkbox"/> 1031 DEF LEPPARD       | <input type="checkbox"/> 1023 PENTAGRAM/Upside On |
| <input type="checkbox"/> 1035 DOKKEN            | <input type="checkbox"/> 1045 PINK FLOYD          |
| <input type="checkbox"/> 1036 GUNS 'N' ROSES    | <input type="checkbox"/> 1037 SLAYER              |
| <input type="checkbox"/> 1015 KISS/Logo         | <input type="checkbox"/> 1030 STRYPER             |
| <input type="checkbox"/> 1017 LED ZEPPELIN/Logo | <input type="checkbox"/> 1028 VAN HALEN           |
| <input type="checkbox"/> 1060 MARIJUANA LEAF    | <input type="checkbox"/> 1032 WHITESNAKE          |
| <input type="checkbox"/> 1021 METALLICA         |                                                   |

## "T" SHIRTS \$13 From Past Concerts Specify Size M, L, XL

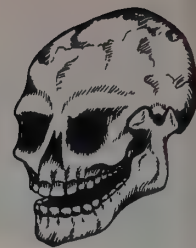
- |                                                               |                                                               |                                                                |
|---------------------------------------------------------------|---------------------------------------------------------------|----------------------------------------------------------------|
| <input type="checkbox"/> 1054 AC/DC/Angus                     | <input type="checkbox"/> 2244 IRON MAIDEN/Decennium           | <input type="checkbox"/> 2145 OVERKILL/Skull-Krusher           |
| <input type="checkbox"/> 1572 AC/DC/Blow Up Video             | <input type="checkbox"/> 1830 IRON MAIDEN/Crunch              | <input type="checkbox"/> 2144 OVERKILL/Tombstone               |
| <input type="checkbox"/> 2056 AEROSMITH/Love In Elevator      | <input type="checkbox"/> 1195 IRON MAIDEN/Live After Death    | <input type="checkbox"/> 1461 OVERKILL/We Don't Care           |
| <input type="checkbox"/> 2064 AEROSMITH/Portrait              | <input type="checkbox"/> 1824 IRON MAIDEN/Madness             | <input type="checkbox"/> 2143 OVERKILL/Years Of Decay          |
| <input type="checkbox"/> 2222 AEROSMITH/Pump                  | <input type="checkbox"/> 2054 IRON MAIDEN/Maiden England      | <input type="checkbox"/> 1883 OZZY & ZAKK WYDE/Live            |
| <input type="checkbox"/> 2112 ALICE COOPER/Deaths Head Black  | <input type="checkbox"/> 1768 IRON MAIDEN/Spilt Head Eddie    | <input type="checkbox"/> 1745 OZZY OSBOURNE/Bible/Checklist    |
| <input type="checkbox"/> 2113 ALICE COOPER/Lather White       | <input type="checkbox"/> 1954 JIM HENDRIX/Experience?         | <input type="checkbox"/> 1701 OZZY OSBOURNE/Crown Of Thorns    |
| <input type="checkbox"/> 2163 ALICE COOPER/Studs              | <input type="checkbox"/> 1807 JOAN JETT                       | <input type="checkbox"/> 1702 OZZY OSBOURNE/Lp Cover/Wicked    |
| <input type="checkbox"/> 1115 ANARCHY                         | <input type="checkbox"/> 2190 JOE SATRIANI/Psychedelic Dream  | <input type="checkbox"/> 1149 PEACE SIGN                       |
| <input type="checkbox"/> 1864 ANTHRAX/Don't Look At Me        | <input type="checkbox"/> 1334 JOHNNY ROTTEN/Obnoxious         | <input type="checkbox"/> 2158 PINK FLOYD/Flags                 |
| <input type="checkbox"/> 1731 ANTHRAX/Euphoria                | <input type="checkbox"/> 2110 KING DIAMOND/King Skull         | <input type="checkbox"/> 1914 PINK FLOYD/Versailles            |
| <input type="checkbox"/> 1511 ANTHRAX/No Frills               | <input type="checkbox"/> 1432 KING DIAMOND/Portrait           | <input type="checkbox"/> 1888 POISON/Cat/Long Live Rock        |
| <input type="checkbox"/> 1181 ANTHRAX/Skateboard              | <input type="checkbox"/> 1539 KISS/Creatures                  | <input type="checkbox"/> 1872 POISON/Photo Collage             |
| <input type="checkbox"/> 1840 ANTHRAX/Target                  | <input type="checkbox"/> 1538 KISS/Destructor                 | <input type="checkbox"/> 1871 POISON/Whiskey Bottle            |
| <input type="checkbox"/> 1755 BON JOVI/Brotherhood            | <input type="checkbox"/> 1486 KISS/Group/Crazy                | <input type="checkbox"/> 1703 QUEENSRYCHE/Calling              |
| <input type="checkbox"/> 2065 BON JOVI/Flag/Eagle             | <input type="checkbox"/> 1756 KISS/Portrait/Makeup            | <input type="checkbox"/> 2208 QUEENSRYCHE/Group                |
| <input type="checkbox"/> 1766 BON JOVI/Gangster               | <input type="checkbox"/> 1755 KISS/Rock & Roll Over           | <input type="checkbox"/> 1732 QUEENSRYCHE/Mind Crime           |
| <input type="checkbox"/> 1838 BON JOVI/Guitar                 | <input type="checkbox"/> 1774 KISS/Smasher Thrasher           | <input type="checkbox"/> 1351 RAMONES/Logo                     |
| <input type="checkbox"/> 1993 BON JOVI/New Jersey             | <input type="checkbox"/> 2194 KISS/Schizo/Hot In Shade        | <input type="checkbox"/> 1855 ROD STEWART/Out Of Order         |
| <input type="checkbox"/> 1996 BONHAM/Group Shot               | <input type="checkbox"/> 2087 KREATOR/Monster                 | <input type="checkbox"/> 1903 ROLLING STONES/Master Tongue     |
| <input type="checkbox"/> 2192 BRITNEY FOX/Lp/Boys In Heat     | <input type="checkbox"/> 2055 L.A. GUNS/Vampires              | <input type="checkbox"/> 2007 ROLLING STONES/Sticky Fingers    |
| <input type="checkbox"/> 1987 BULLET BOYS/Band Photo/Sleazy   | <input type="checkbox"/> 1540 L.A. GUNS/Skull/Guns            | <input type="checkbox"/> 2215 RUSH/Presto Lp Cover             |
| <input type="checkbox"/> 1666 CINDERELLA/Headress             | <input type="checkbox"/> 1619 LED ZEPPELIN/Hammer Of Gods     | <input type="checkbox"/> 1354 SAM HAIN                         |
| <input type="checkbox"/> 1771 CINDERELLA/Rebel                | <input type="checkbox"/> 1289 LED ZEPPELIN/Houses Of Holy     | <input type="checkbox"/> 1808 SAMANTHA FOX/Sexy Shot           |
| <input type="checkbox"/> 2182 CULT/Album/Sonic Temple         | <input type="checkbox"/> 2130 LED ZEPPELIN/Old Man With Cards | <input type="checkbox"/> 1891 SCORPIONS/Group Shot             |
| <input type="checkbox"/> 2148 CULT/Group Shot                 | <input type="checkbox"/> 1288 LED ZEPPELIN/Stairway           | <input type="checkbox"/> 1706 SEX PISTOLS/4 Face Shots         |
| <input type="checkbox"/> 1062 CURE/Kiss Me                    | <input type="checkbox"/> 1265 LED ZEPPELIN/Swan Song/3 Color  | <input type="checkbox"/> 1160 SEX PISTOLS/Anarchy In U.K.      |
| <input type="checkbox"/> 2095 D.R.I./Thrash Zone              | <input type="checkbox"/> 2183 LED ZEPPELIN/Wizard W Symbols   | <input type="checkbox"/> 2040 SEX PISTOLS/Never Trust A Hippie |
| <input type="checkbox"/> 2094 D.R.I./Violent Pacifico         | <input type="checkbox"/> 2151 LIZZY BORDEN/Face               | <input type="checkbox"/> 2048 SID & NANCY/The Real             |
| <input type="checkbox"/> 2191 DANGEROUS TOYS/Clown/Cross..    | <input type="checkbox"/> 1403 LYNRD SKYNRD/Crest W/ Names     | <input type="checkbox"/> 1968 SID VICIOUS/Take You Alive       |
| <input type="checkbox"/> 2068 DANGEROUS TOYS/Skulls           | <input type="checkbox"/> 2061 MEGADETH/Birth Of Vic           | <input type="checkbox"/> 2201 SKID ROW/Cross U.S.              |
| <input type="checkbox"/> 1311 DEAD KENNEDYS/Cambodia          | <input type="checkbox"/> 1889 MEGADETH/Killings My            | <input type="checkbox"/> 2053 SKID ROW/Piece Of Me             |
| <input type="checkbox"/> 1488 DEF LEPPARD/Hysteria            | <input type="checkbox"/> 1646 MEGADETH/Mary Jane              | <input type="checkbox"/> 1555 SLAYER/Creatures                 |
| <input type="checkbox"/> 1639 DEF LEPPARD/Portrait            | <input type="checkbox"/> 1101 MEGADETH/Peace Sells            | <input type="checkbox"/> 2205 SLAYER/Spill Of Heaven           |
| <input type="checkbox"/> 1391 DEF LEPPARD/Women               | <input type="checkbox"/> 1544 MEGADETH/Radiation              | <input type="checkbox"/> 2157 SLAYER/Through The Blood         |
| <input type="checkbox"/> 1480 DOKKEN/Back For Attack          | <input type="checkbox"/> 1582 MEGADETH/So Far So Good         | <input type="checkbox"/> 1690 STRYPER/In God Photos            |
| <input type="checkbox"/> 2036 DOORS/Jim Morrison              | <input type="checkbox"/> 1570 METALLICA/Alcoholica            | <input type="checkbox"/> 2184 SUICID TENDENCIES/Feel Like Sh-- |
| <input type="checkbox"/> 2223 EXODUS/Spitting Image           | <input type="checkbox"/> 1547 METALLICA/Collage               | <input type="checkbox"/> 2147 SYD VICIOUS/Anarchy Sign         |
| <input type="checkbox"/> 1868 EXODUS/Toxic Waltz              | <input type="checkbox"/> 1389 METALLICA/Crash Course          | <input type="checkbox"/> 1815 TESLA/Lp Cover                   |
| <input type="checkbox"/> 1697 FASTER PUSSYCAT/Easy            | <input type="checkbox"/> 1073 METALLICA/Damage Inc.           | <input type="checkbox"/> 2185 TESLA/Photo Strips               |
| <input type="checkbox"/> 2213 FASTER PUSSYCAT/Sleep Thru 90'S | <input type="checkbox"/> 1688 METALLICA/Damaged Justice       | <input type="checkbox"/> 1920 TESTAMENT/Disciple               |
| <input type="checkbox"/> 2152 FASTER PUSSYCAT/Tour Grp Shot   | <input type="checkbox"/> 2089 METALLICA/Doris                 | <input type="checkbox"/> 1927 TESTAMENT/Green House Effect     |
| <input type="checkbox"/> 2052 FASTER PUSSYCAT/Wake Me/When    | <input type="checkbox"/> 2038 METALLICA/Eyeball/Zorlac        | <input type="checkbox"/> 2114 TORA TORA/Phantom Rider          |
| <input type="checkbox"/> 2224 GREAT WHITE/Bonehead            | <input type="checkbox"/> 1717 METALLICA/Group                 | <input type="checkbox"/> 1836 U2/Rattle Hum                    |
| <input type="checkbox"/> 1845 GREAT WHITE/Rock Ranger         | <input type="checkbox"/> 1667 METALLICA/Justice               | <input type="checkbox"/> 2062 VAN HALEN/Skulls                 |
| <input type="checkbox"/> 1435 GUNS 'N' ROSES/Appetite         | <input type="checkbox"/> 1074 METALLICA/Kill 'Em All          | <input type="checkbox"/> 1759 VAN HALEN/5150                   |
| <input type="checkbox"/> 2218 GUNS 'N' ROSES/Axl              | <input type="checkbox"/> 1568 METALLICA/Lighting              | <input type="checkbox"/> 1649 VAN HALEN/Eddie                  |
| <input type="checkbox"/> 2135 GUNS 'N' ROSES/Bullet           | <input type="checkbox"/> 1075 METALLICA/Metal Up Your Ass     | <input type="checkbox"/> 1649 VAN HALEN/Ou812                  |
| <input type="checkbox"/> 2226 GUNS 'N' ROSES/Duff             | <input type="checkbox"/> 2119 METALLICA/One                   | <input type="checkbox"/> 2063 VAN HALEN/Portrait               |
| <input type="checkbox"/> 2227 GUNS 'N' ROSES/Izzy             | <input type="checkbox"/> 2120 METALLICA/Photos Lp'S On Back   | <input type="checkbox"/> 1844 W.A.S.P./New Lp Cover            |
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| <input type="checkbox"/> 2136 GUNS 'N' ROSES/Stoned           | <input type="checkbox"/> 2138 MOTLEY CRUE/Strip Logo          | <input type="checkbox"/> 2203 WHITESNAKE/Silver Snakes         |
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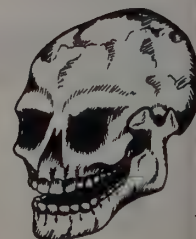
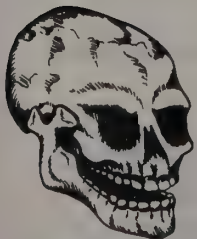
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# INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

When is a Fender guitar not *quite* a Fender guitar? When it's a Heartfield. Confused? Let me explain: Heartfield is a new line of feature-laden, competitively-priced guitars, which are *distributed* by Fender. And since they have the quality and features not always found on guitars costing twice as much, they are well worth checking out.

For one thing, Heartfield's RR Series guitars are the only ones in their \$700 price range that come with active electronics *standard*. Most guitars use *passive* electronics — the traditional system where volume and tone controls take a "passive" role, cutting off volume and treble from a pre-set maximum. *Active* electronics give you more control over tone and volume — especially tone, where you can actually *boost* the bass or treble, instead of just rolling back the high-end. Active-electronic pickups also tend to have a cleaner signal than traditional passive-electronic pickups — which tends to be more important in studio rather than live situations, but can't hurt regardless.

Heartfield's first two models — the RR8 and RR9 — each have a single, lead-position humbucking active-electronic pickup, but another interesting thing about these guitars is the way Heartfield has engineered tonal versatility into them. And that's *aside* from the active tone-control of the single tone knob. The single pickup can be set to three different modes, via push-buttons which are situated next to a red LED that indicates when each mode is activated. The modes are: "parallel," which retains both coils of the humbucker yet still give a *sort* of single-coil sound by activating both coils *separately* instead of the usual, or "series," manner; "buffered humbucker," which instantly switches in a clean humbucking sound; and "humbucker-plus-distortion," which activates a user-settable onboard distortion circuit. The distortion unit consists of three mini-potentiometers accessed via a plate in the back of the guitar, and like any standard outboard fuzzbox, it has controls for gain, tone and level. The entire active-electronic system is powered by a 9-volt battery, and boasts a handy "early warning system" for battery life end.

As for the rest of the Heartfield RR's, their offset double-cutaway bodies are more reminiscent of Rickenbackers of 60's Epiphone solid-bodies than Fenders; their shallow, 12-inch-radius necks have rosewood fretboards, 22 jumbo frets and a comfortable feel; and the RR9 is distinguished from the RR8 by its non-locking tremolo bridge.

The Heartfield RR8 lists for \$669.99; the



RR9 for \$739.99. And while there *are* cheaper guitars out there, and many of them are quite good for the money quality-wise, it'd be hard to find anything else in this price range with quite

the distinctive features of the Heartfields. Need to know any more? Write Fender Musical Instruments Corp., 1130 Columbia St., Brea, CA 92621.



The new Ross Systems TX452HL speaker is the largest model in the U.S.-made TX series, and it incorporates custom-made RCS components in its horn-loaded enclosure. Ideal for medium-throw applications, the TX452HL horn-loads two of its new LX15 15-inch low frequency drivers, utilizing 2 1/2" edgewound voice coils; while maximum high frequency reproduction is achieved with the RCS HF03 titanium compression driver, whose diaphragm is field-replaceable. The enclosure also has rock-solid OSB/plywood construction and stacking metal corners, so it's plenty roadworthy. List price: \$649.95. For more info, write Ross Systems, P.O. Box 2344, Ft. Worth, TX 76113.



Yamaha's new EMX2200, part of the new EMX series of stereo powered mixers, has 8 inputs and dual amplifiers pumping 125 watts into 8 ohms (250 watts into 4 ohms). Like all the EMX mixers, the 2200 has a sophisticated built-in digital signal processor with 15 top-quality digital reverb, delay and echo effects. All EMX models also have two auxiliary sends per channel; plus/minus 15 dB three-band EQ; balanced XLR and unbalanced phone jack inputs; a 20 dB pad followed by a variable gain control; and an LED peak overload indicator on each channel. To find out more about the EMX2200 and the rest of the EMX line, write Yamaha Corp. of America, P.O. Box 6600, Buena Park, CA 90622-6600.

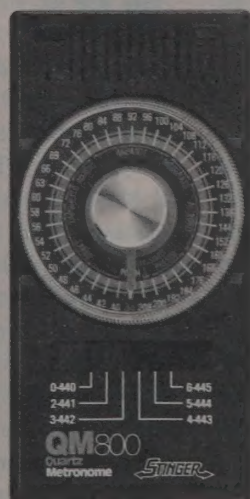




Grip-Master's new Riff-Grip is a hand and finger exerciser, designed to help guitarists quickly develop strength, speed, endurance, coordination and dexterity. The Riff-Grip isolates each finger and flexes it on its own

"power button," and the palm-bar adjusts to every hand position. It's suitable for warm-ups, too. Suggested retail price \$9.95. For more info write Grip-Master, c/o IMC Products, P.O. Box 32, Westbury, NY 11590.

Got any time? Now you do — thanks to Martin's new battery-powered quartz metronome. The Stinger QM-800 has both sound and visual indicators, and can be set for tempos of 40 to 208 beats per minute; beats of 2 to 6 are indicated by either claves or chime sounds, or by one of two LEDs, designated strong and weak. Pitch can be adjusted from 440 to 445, and there's even an earphone jack. The QM-800 lists for \$49.50. For more info contact Martin Guitar Co., 510 Sycamore St., Nazareth, PA 18064.





# VIDEO VIEW

BY ANNE LEIGHTON

It wasn't just the scene of Steven Tyler doing a phone interview with *Hit Parader* editor Andy Secher that made us like the new Aerosmith video, *Things That Go Pump In The Night*, so much. There are also never-before heard jams of Aerosmith songs and a compilation of all the *Pump* videos: *Janie's Got A Gun*, *Love In An Elevator* and both videos of *What It Takes*, that made us pick this video as our favorite of the month. *Things That Go Pump In The Night* has classic-behind-the-scenes activities of the band. It's not everyday we see Joe Perry getting hot and emotional while embracing a gorgeous blonde, or Joey Kramer dressed in 15th Century regal drag. It's fascinating looking at the band in action at Little Mountain Sound Studios in Vancouver, where so much rock and roll history (Bon Jovi's *New Jersey* and Slippery When Wet, Motley Crue's *Dr. Feel-good*, Poison's *Flesh And Blood* and, of course Aerosmith's *Pump* and *Permanent Vacation*) was recorded. Obviously, frontman Steve Tyler is the beacon that attracts people to the band; we see a wide range of personalities from him — cracking jokes with an Irish dialect, outtakes from the making of the *Love In An Elevator* video where he fearlessly mounts the top of an elevator shaft and a surprising sequence of him playing with whips(!) Directed and produced by Aerosmith's Director of Marketing and Promotions Keith Garde, this video works on all levels. It's great to see band members cutting loose behind the scenes and, of course, great to hear Aerosmith-style rock and roll. (GEFFEN HOME VIDEO/45 min./\$16.98)

Alice Cooper's new video, *Alice Trashes The World*, was taped at the N.E.C., Birmingham, England in December, 1989. Basically a live concert video tape features Alice going back in time to play classic songs like *Billion Dollar Babies* and *Only Women Bleed*, (which, by the way, Lita Ford just recorded for her new LP.) After 25 years of rocking, *Alice Trashes The World* proves Cooper is still the king of metal outrage. Nigel Dick, who did all of Alice's music videos, directed this home video. (COLUMBIA HOME VIDEO/94 min./\$19.98)



*Wrestling Classics* gives you a look at mat greats from the past.

HARD 'N' HEAVY, VOL. 7, starring Mr. Hard 'N' Heavy, one of the few fully animated headbangers, is out with a lifestyle piece on L.A. Guns at their favorite tattoo parlor and a rare in-studio appearance with Ronnie James Dio. There are also interviews with Thunder, Bruce Dickinson, Dave Mustaine, Alice Cooper, Testament, Michael Monroe, Bang Tango and a segment of Great White with their management-mates Slash and Duff McKagan of Guns N' Roses. (MPI HOME ENTERTAINMENT/80 min./\$19.95)

With video clips entitled *Feels Like Shit... Deja Vu* and other "hits" like *Waking The Dead* or *How Will I Laugh Tomorrow When I Can't Smile Today*, the band Suicidal Tendencies definitely has little hope of ever being seen on MTV. According to Epic Director of Metal Marketing and Promotions Mike Schnapp, "There are plenty of outlets for Suicidal's videos besides regular rotation on the MTV channel. Local rock clubs will gladly show their videos. Retail stores also play videos on the premises. Also some communities have music video shows on cable. There are plenty of ways to promote our videos and we look for every avenue we can. And we usually find them!" By the way, Suicidal Tendencies has a six-pack home video due out this month.

BAD ENGLISH's new video features four clips from their debut LP: *When I See You Smile*, *Forget Me Not*, *Heaven Is A Four Letter Word*, *Price Of Love*, plus a live performance of *Best Of What I Got*, which is only available on the home video. In addition there's an action-packed interview with the band. (COLUMBIA HOME VIDEO/32 min./\$14.98)

Until the 1950s, wrestling was a gimmick-free sport. Grapplers didn't dress up or try to impress the audience with their personalities. Then came a wrestler named Gorgeous George, who was a villain with his own valet. The valet entered the ring to disinfect it, so that George could swagger in the ring and stay gorgeous. As George got knocked down by his opponent, his valet tended to him, giving the wrestler air imported from Florida. Another dramatic wrestler was the Sheik, known to mysteriously throw fire out of his hands. These and other wrestling originals — Haystacks Calhoun, Killer Kowalski, and The Fabulous Kangaroos are some of the mat stars in *Wrestling Classics, Volumes 1 & 2*. Like flamboyant rockers who increased the metal audience with their showmanship, these wrestlers turned a new generation on to wrestling long before Hulk Hogan was a household name. By the way, Volume 1 has an extra special treat — the long-lost 1961 Classic World Title Bout between Buddy "Natureboy" Rogers and Pat O'Conner. (WEM Video/60 min. each/\$14.98)

CBS/FOX Video announced a price reduction of several titles, including *Judas Priest Fuel For Life*, *Priest... Live!*, *Ozzy Osbourne: The Ultimate Osbourne*, *Quiet Riot's Bang Thy Head* and *Aerosmith's Video Scrapbook* at \$14.98 each. The company also released five legendary Bruce Lee King Fu titles: *Fists Of Fury*, *Chinese Connection*, *Return Of The Dragon*, *Game Of Death* and a documentary called *Bruce Lee, The Legend*. One other sporting note because rockers such as Sammy Hagar and Warrant play golf. You might find some insights into today's rock and roll lifestyle by viewing another CBS/FOX rerelease *Jack Nicklaus Shows You The Greatest Holes Of Major Championship Golf*. □



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